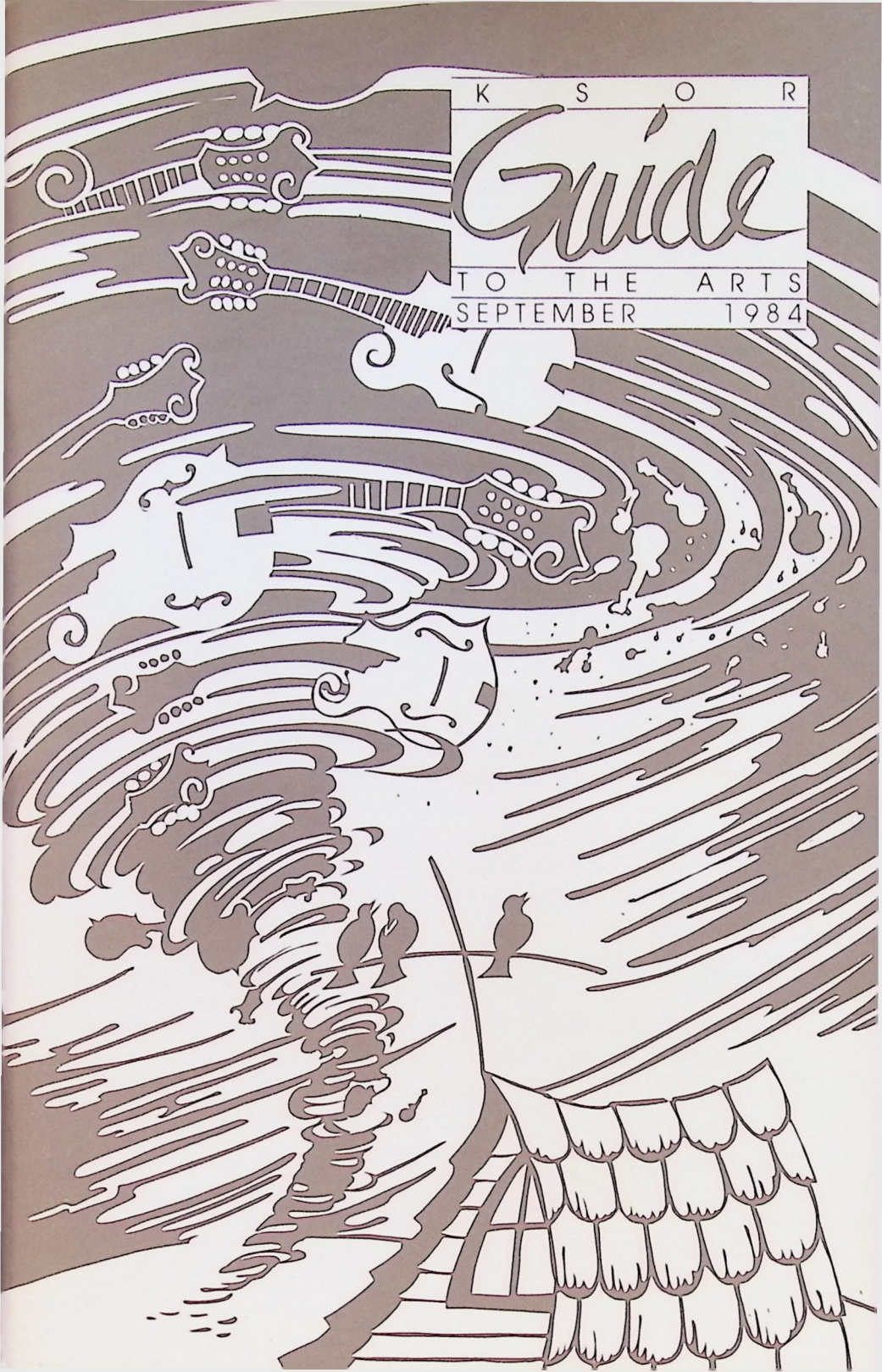


K S O R

# Guide

TO THE ARTS  
SEPTEMBER 1984





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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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K S O R

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# Guide

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TO THE ARTS  
SEPTEMBER 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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# **FROM THE DIRECTOR'S DESK**



## **Ten Years . . .**

This month marks the tenth year since my arrival at KSOR. I came to Southern Oregon State College on what was to have been a nine-month consultancy to analyze the college's alternatives for the station. Those alternatives ranged from shutting the station down to "building a station that had greater impact upon Jackson county." I have to admit that at that time no one, myself included, fully appreciated where the latter course would take us.

In September, 1974, the station operated from a small 10-watt transmitter which could not be heard even in parts of Ashland. We had a few listeners in Talent and Phoenix but that was about the extent of the signal, except for a fellow in Central Point who erected a large antenna to listen to the Metropolitan Opera on Saturdays. (He's still a listener and Guild member.) Reception was erratic due to the low wattage and other factors. "Other factors" included the fact that the small transmitter plugged into the AC wall socket just like any appliance. Since the control room was small, occasionally someone would trip on the cord and shut off the transmitter.

The station's operating budget was about \$2500 per year. Buying a case of tape was a major event. I recall that one of the first things I did was to replace the "air monitor" with which the station staff listens to the broadcast signal. On my arrival the air monitor consisted of the interior chassis of a 1957 RCA console hi-fi which periodically went off frequency and produced a loud hum. I purchased a \$24.97 plastic AM-FM table top radio at K-Mart to replace it. (That radio now sits on a table in the record library so announcers selecting records can hear our air signal.) We also bought two \$75 speakers to attach to the radio. They are now used as air monitors in John Baxter's office. The small student staff took heart at these improvements and thought that better days must be on the way.

Some early program changes were made. We began broadcasting the Ashland City Band concerts in the



summer of 1976. And we attempted to remain on the air during college vacation periods. (On Saturdays during the December holidays KSOR would sign on for the Metropolitan Opera and sign off at its conclusion. That was the only service provided until college classes resumed.) We also began to produce a considerable amount of local programming: live concerts from the (now-defunct) Vintage Inn, and two weekly half-hour dramas, *Crystal Set Theatre* and *Chatterbox* for children.

And we set about planning for the future. It was important to give more people access to KSOR and to improve the signal by converting to stereo. That required a new transmitter. The project would require \$42,000 of which 25 percent had to be raised from private sources. In December, 1975, a dozen people met on campus and formed the steering committee to found the KSOR Listeners Guild. Many other stations use a "friends" group as a name. But we saw the need for a really active body which could help plan and develop the growth that was needed and "friends" didn't quite suggest the requisite commitment. I borrowed the "guild" name from a commercial classical station in Los Angeles. Listeners and friends in Ashland and Medford produced benefit concerts through the Guild and we turned to listeners for support in our first on-air Marathon. The funds were secured, and construction began. In 1976, our first professional staff members arrived: John Patton (still our technical director); an announcer, Bill Munger (who is now at KCMA in Tulsa but is still heard on the *Mixed Bag* program on Saturdays); and a part-time secretary, Jean Francis (who has since retired but now serves on the Guild's Board of Trustees).

During the studio remodeling for stereo conversion, KSOR broadcast for over six months from the attic of this building [SOSC's Central Hall]. It was a dingy, unpainted place reached through the third floor janitor's closet. But spirits were high and instead of calling our temporary studio an attic, we called it the "penthouse." The name stuck and we still use the penthouse for tape and parts storage.

The new stereo transmitter was completed in 1977 and began serving Jackson county. A cooperative relationship with Rogue Community College led to the installation of a translator in Grants Pass in 1978. And then other areas began inquiring. Umpqua Community College spearheaded the effort to install translators in Douglas County. The school district and the City Council in Yreka helped bring about their translator. And a single inquiry from Alan Mitchell in Port Orford provoked the question of service to the Oregon coast.

We began to see KSOR as a service needed in areas beyond our own Valley; our responsibilities extended to many communities in southern Oregon and northern California.

We realized that to give our listeners the best possible service, we needed to secure full membership in National Public Radio. Without it we were missing programs like *All Things Considered* and most of the other NPR offerings.

## KSOR LISTENERS GUILD

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KSOR is located at Southern Oregon State College, Ashland and broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

88.5	Coquille
88.5	D. Indian-Emigrant Lk
88.7	Camas Valley
88.7	Merrill, Malin, Tulelake
89.1	Gasquet
89.1	La Pine, Beaver Marsh
89.3	Sutherlin, Glide
89.5	Weed/Mt. Shasta
90.1	Coos Bay-North Bend
90.1	Lakeview
90.5	Dunsmuir, McCloud
90.5	Klamath Falls
90.5	Port Orford
90.5	Roseburg
91.3	Grants Pass
91.5	Gold Beach
91.5	Yreka, Montague
91.7	Bandon
91.7	Crescent City-Brookings
91.9	Canyonville Area
91.9	Illinois Valley
91.9	Lincoln, Pinehurst
91.9	Parts Coquille-P. Orford

KSOR is a member of:  
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CPB-Corporation for Public  
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KSOR-FM, 1250 Siskiyou Bld.  
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KSOR GUIDE/SEP 1984/3

Attaining membership was expensive and involved unanticipated behind-the-scene delays and problems never publicly discussed because discussion would only have aggravated the delays. None of the problem was NPR's fault and actually NPR was very helpful and supportive in seeking a solution. So were other friends in Washington. It was KSOR's first major crisis. Ultimately it cost over \$100,000 and the debt created took several years to discharge. But we secured our objective, full NPR membership, and in the process changed the rules by which other new stations were treated. Perhaps the agony of those days is part of the reason that KSOR feels very deeply about its NPR membership and its investment in NPR.

Shortly before joining NPR our program director, Tom Sheldon, suffered a massive heart attack. Tom was stricken just 45 minutes before the start of our live coverage for a network of stations of the Oregon Shakespearean Festival opening. He was to have co-hosted the coverage and died a few feet away from our broadcast booth in Lithia Park. He was a special man and the staff felt deeply about him (as did listeners). The broadcast went on at its scheduled time. In our press files at the station there are photos, taken by the photographer who had been brought in for the evening, which show saddened and shaken staff engineering the broadcast with tears clearly visible. In the weeks that followed we confronted the difficult task of replacing Tom. It was another major crisis.

Occasionally a listener from the early days will write and say that they miss some of the locally produced programs we used to present. There's an element of nostalgia present because some of them, while the best we could muster at the time, really suffered from technical and other shortcomings. I recall a friend who was the manager of KGW Radio in Portland, a

commercial station, who fondly remembered *Fibber McGee and Molly* and in the 1960s thought about trying to secure broadcast rights to re-run the series. This was long before the current nostalgia craze and such rights were difficult to secure. But when he secured a few tapes to listen to he realized that his memory had highlighted the best and submerged the worst. He decided against re-running the series.

As KSOR grew we advanced the station's sign-on from noon to 10 a.m., then 8, later 7 and now 6 for *Morning Edition*. We also increased to a full 365-day-per-year schedule. No more vacations. Some of the energies that were devoted to producing dramas had to be diverted to these longer hours and the inevitable increase in scheduling and operational problems.

So we did diminish local efforts for a while, especially when we had to reduce staffing in response to budget problems. But I believe the overall quality of our programming has steadily improved and we have also been making real efforts to renew local production activities as resources permit. KSOR still produces far more local programming than the typical public radio station. As a broadcaster I believe in a strong local production base for a station like KSOR and it will be a feature of the station's schedule for as long as I am here.

Perhaps the major disappointment in this area is our inability to finance the development of a local news service. I know we could do something very special and worthwhile if we could only find a way of supporting the added expense.

Now we're in the process of moving from the old 1976 transmitter to King Mountain (having lost our lease on the former Mt. Baldy site). Twenty-three translators are now in service and more are coming on line. In late July we turned on the Grey Butte translator serving McCloud and Dunsmuir, California. A translator serving Denmark





and Langlois, near Port Orford, should go on the air around the time you receive this *Guide*, and the Chiloquin translator should be in service by the end of September. In fact KSOR has more translators than any other public radio station in the U. S. Just a few years ago, I sat down and calculated that at that time we held more than five percent of all the FM translator licenses in the nation. The percentage has dropped since then because we helped interest other stations in using translators to bring public radio to unserved audiences in their areas. It's been a busy time. We've all accomplished much of which we can be truly proud.

When I came to KSOR there was more uncertainty in the air than Beethoven. Although the station was painfully limited in scope I tried to demonstrate by example to the students that everything we did at KSOR mattered. Programming and operational decisions were weighed as carefully as when I worked for ABC. I believe at times there's a tendency for people who live in sparsely populated, or remote, areas to assume that they are frozen in the role of followers because of their geographic situation. But I wanted the students here in 1974 to know that that isn't the case. Good ideas and talent aren't limited to major population centers.

And so over the years KSOR has believed and acted as though the station does make a difference—and not just in our own region. We have produced programming which has won national awards, been recognized for success and innovation in fund raising, explored and refined translator technology, including the construction of the first solar powered installations in public radio, been widely recognized for the quality and scope of the *KSOR Guide to the Arts*, and was the station that went to the FCC to secure the necessary authorization for last summer's

national fundraiser to save NPR.

Sometimes I'm asked why I chose to stay in Ashland, since when I came from Portland to Ashland in 1974, Portland was the smallest place I'd ever lived. And in media circles size is virtually everything. The answer is that once I was here I realized that devoting the same amount of effort that I was putting into KSOR, in Portland or some other larger area, would have resulted in something that had less impact on fewer persons just because those larger areas were already blessed with more diverse media alternatives. It seemed that in this setting the effort meant more to more people.

In fact I still have to confess to a strange sense of wonder when I listen to KSOR in Crescent City, Port Orford, Roseburg, Lakeview or some other area distant from Ashland. At such moments I can clearly picture all the equipment, legal documents and fund raising that makes such a signal possible. And yet it still amazes and touches me. So do your letters.

But looking back on ten years, what I really see is a lot of hard-working, committed people: Students whose long, hard hours helped introduce people to programs and suggest what KSOR could do with more coverage and more programming monies. College officials who "took a chance" that KSOR's growth was not only worthwhile but feasible. Business people who stepped in at crucial moments to help with a special project. Staff members who worked long, hard hours, at some times of the year as much as six or seven days weekly without interruption for weeks on end to produce scheduled programs, make repairs necessary to get a translator back in service, or raise the money needed to stay on the air.

And all of these people review and renew that same commitment each year just to keep us afloat.



But most of all I see listeners. KSOR couldn't and wouldn't do any of these things but for the fact that the station is needed, even cherished, by listeners. The greatest strength this station possesses is the goodwill and loyal support of thousands of individuals who share a sense of pleasure and purpose in their participation in KSOR.

All of us at the station cherish a sense of importance and purpose in what we do with and for our listeners. And I think in some almost mystical way listeners sense what we

feel. Somehow it goes through the speaker in your home or car. And I think that makes everyone who is a part of KSOR special.

It's nice to look back. It's sort of fun to see how far we've come.

But each day brings new decisions about new programs, new problems and new opportunities.

And I have to tell you that the future looks exciting and promising.

**Ronald Kramer**

**Director of Broadcast Activities**

# We the People

## ARE PUBLIC RADIO

After reviewing the budget and the funding plan for KSOR's 1985 fiscal year, the Listeners Guild Board of Trustees at its June meeting voted unanimously to increase the membership rates. Effective September 1, Regular membership rates will increase from \$20 to \$25 per year and the Student/Senior membership from \$15 to \$20 per year. This action comes after several years of keeping the membership rates as low as possible, but ever increasing budget needs made the increase necessary this year. This action will, we trust, make the station's continued service more secure.

Many members are already contributing \$25 or more and that has enabled us to postpone membership increases until now. We appreciate that and encourage you to remain as generous as you feel that you can. In past Marathons, we often have been able to assist those for whom these membership rates are a hardship and we will continue those efforts.

The Board meets several times throughout each year to review and take action regarding financial needs of the station, and to advise station staff on programming and other matters. We remain committed to representing your interests as best we can and solicit your comments, your questions, and your suggestions. They are always welcome.

We thank each of you for your continuing support of KSOR through the KSOR Listeners Guild, and invite you to remain with us in the coming year.

**William Thorndike, Jr.**

**KSOR Listeners Guild President**



# Applications Filed for New FM Stations

*Conflicts with existing KSOR translator frequencies*

In the April, 1984, *Guide* we noted the filing of hundreds of applications for new FM stations by parties who intended to broadcast programs from the American Heritage Radio Network over these proposed new stations. The network is affiliated with the organization generally known as the Moral Majority with whom the Reverend Jerry Falwell is prominently associated. Many of these applications for new stations in Oregon are in frequency conflict with existing KSOR translators.

Since that time several newspaper articles have appeared and we have begun receiving questions from listeners. Here's an updated report on KSOR listening areas affected by these applications:

**Medford** - an application was returned by the FCC as defective in January.

**Grants Pass** - an application by the Patricia Ann Silva Foundation was returned as defective by the FCC some months ago. No current application which would affect our Grants Pass translators is presently before the FCC. Therefore, those who have written in response to a July Grants Pass *Courier* article to ask what they could do to defend their ability to hear KSOR need take no action at the moment. Should an application be re-filed we will advise you.

**Coos Bay** - an application by the same Patricia Ann Silva Educational Broadcasting Foundation was filed in December. The application is currently on file but has not yet reached the FCC's review stage at which public comments are solicited. For example the Commission could reject the application as technically defective, as it did with the Medford and Grants Pass filings. We will advise you when, and if, the Commission invites public comment on this application.

**Roseburg** - an application filed in January by the same Patricia Ann Silva Educational Broadcasting Foundation is being held at the FCC in the same status as the Coos Bay application.

**Scotts Valley, California** - an application by the Scotts Valley Educational Broadcasting Foundation was filed in November, prior to the time we were able to fully "gear up" to monitor these filings and analyze their impact. The group includes local participants as local trustees. The individuals include teachers and businessmen. Because of the timing involved we were unable to develop any reply position and the application is therefore in the FCC's processing line. A station activated on the frequency involved, 90.5 MHz, could have impact upon listeners to the Yreka translator in some situations.

**Klamath Falls** - an application by the Joy Educational Broadcasting Foundation was filed in January. The proposed station would have a major impact upon KSOR's translator services. The full extent of the potential impact is unclear because of technical ambiguities in the Joy application. Once the application was accepted by the FCC for filing and comments were solicited, we did prepare a Petition to Deny the Joy application. The petition was filed with the FCC in June and Joy has responded with an Opposition in recent weeks. The matter is pending.

The cost of litigation to defend these interests is significant. However, within the limitations of our resources we will continue to defend frequencies of these translators. Persons who wish to offer comment to the FCC on any of these applications may do so by writing to:

Secretary  
Federal Communication Commission  
1919 M Street NW  
Washington, D. C. 20036

When referring to any of the above applications, the following FCC "reference" numbers apply:

Coos Bay — Watch the Guide  
Grants Pass — Watch the Guide  
Klamath Falls — BPED-831228AG  
Roseburg — BPED-840125AG  
Scotts Valley — BPED-831121AA

## In a Different Voice

by Carol Gilligan

Harvard University Press

Review by Barbara Ryberg

The influence of mythology on feminist writing and thinking is nothing new. What is new is to move away from the search for feminine archetypes in mythology toward its value as a tool for interpretation. Carol Gilligan, writing *In a Different Voice*, takes a second look at the feminine voice in mythology and literature from Homer to Drabble. She then attempts to apply what she finds to what she "hears" in each of three psychological studies directed at moral and ethical decision-making processes in men and women.

She explains her task as an effort to explore male and female modes of expression, to understand why psychological research lacks the feminine voice, and to demonstrate why its inclusion might be useful. Past oversights in the enormous body of psychological research aside, Gilligan sets out to explain the feminine voice in terms of its "narrative" value. Set against the traditionally "analytical" process of the male voice, it is possible to hear the feminine narrative one as "evasive."

It was this "evasiveness" which she hints may have led past theory-builders in psychology to exclude the feminine voice on the grounds of "developmental deficiency," when in fact the deficiency may have been a hearing one on their part.

A second theme in the book is the one of separation and connection. The male traditionally develops as he moves away from something, while the female seeks development through connectedness, or intimacy.

Continuing these two themes, the author constructs three dilemmas, which form the basis for the book's three studies. The dilemmas include how to resolve moral conflict where a life choice is the target; decisions regarding abortion and responsibility; and, how a person defines morality in terms of self. Between



*Punicatiae: Punica*

twenty-five and twenty-nine people participated in each study. They were interviewed at the beginning and end of a year's time.

What makes these studies more interesting than others, is the way in which participants arrive at decisions, and the developmental process forced upon them by the need to resolve each dilemma. In a way, the participants become "characters" in a complicated drama of self-justification and soul-searching over each decision. It is here that literary corollaries form a backdrop and give added depth to what otherwise might be a strictly empirical analysis.

One example is the famous and ramifying legend of the fate of Persephone after eating a pomegranate seed. The mother-daughter story of Demeter and Persephone becomes an example of the positive attributes of the feminine drive for connectedness.

It is fair to say that the book suffers from some unfortunate construction, such as the author's use of "inform" to mean give essence or character to something. While correct, its frequent use is distracting.

More important, however, is the patient tone of Carol Gilligan's voice as she urges a "more generative view of human life" in the field of psychological research.

Is anyone listening?



### Buddy Ebsen: From Footlights to Spotlights



*Multi-talented screen and TV actor Buddy Ebsen adds yet another facet to his career when he makes his radio debut this month in an original musical comedy set in the Prohibition era: **Charlie Sent Me!** The special is scheduled to air on KSOR at 7 pm on Labor Day.*

*In the following interview with Roger Rittner, co-author, producer and director of the program, Ebsen reminisces about the golden heyday of the '20s and '30s when he began his career performing in speakeasies and Ziegfeld extravaganzas.*

**Rittner:** I understand this is the first time you have performed on radio even though you have spent over 50 years in show business. How did it feel to act in a musical comedy reminiscent of old-time radio?

**Ebsen:** Well, it scared me quite a bit at first, because I wasn't used to the technique. I'm a highly visual actor. I never really made a great deal of money with just my voice. So I was a little bit frightened at the challenge.

**Rittner:** What attracted you to act in a project that celebrated vintage radio?

**Ebsen:** I came to New York in 1928—the era of the speakeasy. I did *Whoopee*, the Ziegfeld show, with Eddie Cantor. I started in the chorus of that, and worked up to little specialties and lines in the show. Then my sister and I became a dance team. So *Charlie Sent Me!* evoked memories and nostalgia of that era. And it was attractive to participate in this wild, crazy, funny burlesque of that period.

**Rittner:** Starting out as a dancer and vaudevillian in the late '20s, did you ever find yourself performing in speakeasies, and were they anything like the Whoopee Club featured in *Charlie Sent Me!*?

**Ebsen:** Yes, I performed in several speakeasies. One in Philadelphia—I forget the name of it—I think my sister and I got \$35 for the night, and paid an agent's

**(Continued on page 40)**

# STRING QUARTETS: *When Four Equals One*

by Linda Forfan

Music is a world of magic embracing miracles; miracles created by masters—performed by masters. Chamber music is music written for small combinations of instruments and intended for performance in an intimate auditorium. String quartets are a form of Chamber Music in which four stringed instruments, two violins, a viola and a cello, have as their primary goal the placing of musical emphasis on the group rather than on that of any individual player.

To herald the Inaugural Series of the 1984-85 Chamber Music Concerts (CMC), a new music subscription series in southern Oregon, the Division of Continuing Education at Southern Oregon State College is sponsoring the visits of four string quartets from the U.S. and abroad who eminently qualify as masters of the art of such ensemble playing: "four playing as one."

"A chamber music series of this quality will provide a unique educational experience and a great opportunity to southern Oregon audiences," says Gregory Fowler, who initially prompted the formation of an organization in the valley dedicated to bringing world-class ensemble chamber groups to southern Oregon. "It all started," he says, "with the very successful visit of the Oregon String Quartet to the college last Spring." Both of Fowler's teenage sons study with members of the quartet. Alex, 16, a cellist who placed first in the state in cello last year, studies with Robert Hladky, and Andrew, age 15, studies violin with Lawrence Maves, first violin of OSQ. Both are professors at the University of Oregon School of Music. "Alex and Andrew were so enthusiastic about their teachers, and the quartet, that they prompted me to ask Dr. Lawrence Helms, Director of continuing Education at the college if he would co-sponsor, along

with the all-campus Honors Program, their appearance at the college. Happily, he agreed, and we were on our way."

"A number of circumstances and several people have made this all possible," says Fowler. There was the counsel of Professors Edmund Cykler and Stephen Stone, founder and manager, respectively, of Eugene's seventeen-year-old Chamber Music Series. Then came the "excellent support of SOSOC, without which the development of a chamber music series here would have been very difficult." And a twelve-member Advisory Board, composed of Medford and Ashland people, "all devotees of chamber music and each dedicated to the pursuit of excellence in whatever they do." Because of their efforts, says Fowler, four world-renowned quartets will each weave its own brand of musical magic at the college this year.

Appearing Thursday, October 18, the critically acclaimed Composers String Quartet will delight audiences with its masterful interpretations of the only string quartet written by Verdi (E minor), the String Quartet No. 2 (C major) by Haydn and the Quartet in A minor by Beethoven.

Founded in 1966, the CSQ has been honored as one of the world's most notable chamber groups. Their decisive and deliberate abilities have brought this remarkable foursome recognition for performances of contemporary works, as well as accolades for the vitality in their engaging presentations of classical masterpieces. The Composers Quartet also enjoys programming rarely played or overlooked works from the standard repertoire, exemplified by the Verdi which will be receiving its premiere performance in the area.

CSQ has been "Quartet-in-Residence" at Columbia University since 1975, and has performed in countries around the world,



much to the gratification of chamber music connoisseurs everywhere. Most recently, the quartet was invited by the Chinese government for a three-week concert tour of the People's Republic of China, an honor awarded only to musical groups representing the "very finest the United States has to offer."

Numerous recordings on the Columbia, Musical Heritage and Nonesuch labels have given wide recognition and a prominent following to the quartet. Among its awards, CSQ can boast a Grammy nomination from the National Academy of Recording Arts and Sciences, *Stereo Review's* award as "Best Chamber Music Recording of the Year" and acclamation by *High Fidelity* as "Best Quartet of the Year" and one of the Fifty Greatest Albums of the Decade." A recent performance by the Composers String Quartet was hailed by *Time Magazine* as "an astonishingly brilliant and unique achievement."

Members of the Composers String Quartet include violinists Matthew Raimondi and Anahid Ajemian and cellist, Mark Shuman, all graduates of the Julliard School. Jean Dane, violist, is a graduate of the New England Conservatory of Music. All four members of the quartet are on the faculty at Columbia University. Their October appearance will mark their first visit to Ashland.

The second concert of the series on January 20, will feature the appearance of an all-woman string quartet whose members have been in residence at Brandeis University for the past five years. The Lydian String Quartet recently won one of the two 1984 Naumburg Chamber Music Awards, considered to be the nation's most prestigious honor for a chamber music performance. The group received its first international recognition, and several prizes, at the Evian String Quartet (France) and the Banff (Canada) International String Quartet Competitions in 1982 and 1983, respectively. Always striving for perfection, the Lydian String Quartet has been cited collectively and individually, as "... superb performers ... seamless, flexible and richly varied." The quartet



*The Composers String Quartet performs October 18*

does not offer any reason for the title "Lydian" but according to Webster, the word reflects the terms "soft," "gentle," "effeminate," "voluptuous," and "sensual."

According to a Los Angeles critic reviewing a performance of the LSQ at the 1984 Olympic Games Arts Festival, however, "those descriptions by no means completely describe the playing of Wilma Smith and Judith Eissenberg, violins; Mary Ruth Ray, Viola; and Rhonda Rider, cello."

When the quartet is not performing in concerts throughout the U.S. and abroad, each member coaches and teaches privately, in addition to their faculty responsibilities at Brandeis University. Incidentally, Rhonda Rider is the daughter of Dean of the School of Music at the University of Oregon.

Violinist Judith Eissenberg notes, "We formed the Lydian String Quartet with our own individual strengths in mind, so that as a group, we can address the questions and demands inherent in all music." They will be heard in Ashland playing the D minor string quartet of Mozart and two quartets the Lydian included in their formal Carnegie Hall debut recital last March: the String Quartet in F major by Maurice Ravel and Quartet No. 3 by Bela Bartok.

Such phrases as, "... one of the half-dozen greatest quartets on the international scene"; "Forceful and gleaming, intense and expressive"; "Perfection ..."; and "One of the finest quartets in existence" describe the critical acclaim the Tokyo String Quartet has garnered since its



Oregon String Quartet - May 5



Lydian String Quartet - January 20

founding fifteen years ago. Since 1969, the TSQ has performed over 1600 concerts on five continents and has made numerous recordings earning them the esteem of critics and audiences worldwide, along with innumerable awards and four Grammy nominations. They will appear in Ashland for the first time on April 1, as concert three of the chamber music series.

Warm mellowness of tone is a hallmark of the Tokyo String Quartet. In addition to the flawless technique of each of the four musicians, this comes from the 300-year-old, "perfectly matched" Amati instruments that the quartet uses and which are on loan from the Corcoran Gallery of Art in Washington, D.C. A string quartet could receive no higher honor than to be allowed to tour with such rare instruments. "Not even the Julliard is allowed to travel with the Library of Congress' precious Strads," according to a *Chicago Tribune* critic.

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Performing on these exquisite instruments, the quartet of young players, each one an "Artist-in-Residence" at Yale University, will play some of the world's greatest string quartet literature in its Ashland program: the Beethoven B major Quartet, No. 6; Brahms' B major Quartet, No. 67; and the Smetana Quartet No. 1, "From my Life," scheduled for recording release early in 1985.

Sado Harada, cello, and Kazuhide Isomura, viola, are two of the original founding members of the TSQ and graduates of the Toho Academy in Japan. The other two members are Kikuei Ikeda, violin, a former scholarship student at Julliard; and newcomer, Peter Oundjian, the only non-Japanese member of the quartet, and a recent replacement for first violinist and founding member, Koichiro Harada, who unexpectedly left the quartet in 1981 to "raise his family in Japan."

Given their worldwide reputation, it is easy to agree with the recent comment of David Shaw, General Manager of the Britt Music Festival in Jacksonville, who said that "it is a real coup to have gotten the Tokyo String Quartet to consent to take part in this new chamber series in Ashland."

The fact that the Tokyo, like the other three quartets participating in the Inaugural Series of CMC, is willing, furthermore, to reduce its usual appearance fee in order to help get a new series started, only underscores "the educational 'mission' of many chamber musicians," according to Vincent Wagner of the Kazuko Hillyer International, Inc., the New York City booking agency for both the Tokyo and Composers String Quartets.

The newly-formed Oregon String Quartet from the University of Oregon will round out what promises to be a most impressive beginning for the Chamber Music Concerts organization.

The OSQ first began to formally concertize in 1982, and primarily in the Northwest. Since that time, each of the highly accomplished musicians has collectively built a solid reputation for their



group. Lawrence Maves, violin, is a graduate of Julliard and founding conductor of the Eugene Symphony; William Hunt, violin, is also concertmaster of the Oregon Mozart Players Chamber Orchestra of Eugene. Bernard McWilliams, viola, is former member of several string quartets on both coasts and present Principal violist of the Eugene Symphony and the Mozart Players. Robert Hladky, cello, holds advanced degrees from the Eastman School of Music and has collected an impressive list of solo performance credits in a number of major cities in the U.S. since his affiliation with the U of O in 1961. In spite of their busy rehearsal and performance schedules, each of the players of OSQ is a highly-regarded teacher in his own right. Many of their students consistently win awards for technical and musical accomplishment in regional and national string competitions and others are principals in some of the world's leading symphony orchestras.

The May 5 concert by the Oregon Quartet will be its second appearance in Ashland. Last Spring, OSQ delivered a beautiful concert at SOSC in which they demonstrated technical skill, uniformity of playing and "... sensitivity and beauty of tone ..." in their rendering of examples of both classical and modern string quartet repertoire. This year, OSQ will add pianist William Woods, retired Professor of Music at the U of O, to their number for the Dvorak Piano Quintet in A major, in addition to their own interpretations of the E major String Quartet of Schubert and the String Quartet No. 2 of Kodaly.

Never before has such an extraordinary complement of chamber ensembles



*Tokyo String Quartet - April 1*

highlighted a concert season in Ashland! The 1984-85 Inaugural Series of Chamber Music Concerts will all be held in the Recital Hall in the Department of Music at Southern Oregon State College. At a series ticket price of only \$25 for all four concerts (one would pay that much to see the Tokyo String Quartet alone in San Francisco), it appears that one can believe the CMC Advisory Board when it claims to be offering "the Rogue Valley's best bargain in fine music." The series promises a diverse and distinctive repertoire of musical quality long overdue in the valley. The Composers String Quartet, Lydian String Quartet, Tokyo String Quartet and the Oregon String Quartet are indeed "magic embracing miracles."

*Linda Forfan is a freelance writer who makes her home in Southern Oregon.*

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## **Inaugural Series 1984-85 Chamber Music Concerts**

**Thursday, October 18**  
**Sunday, January 20**  
**Monday, April 1**  
**Sunday, May 5**

**Composers String Quartet**  
**Lydian String Quartet**  
**Tokyo String Quartet**  
**Oregon String Quartet**

***For brochure including ticket information and order forms, write:***

***Division of Continuing Education  
Chamber Music Concerts  
Southern Oregon State College  
Ashland, OR 97520  
(503) 482-6331***

***Or telephone:***

# Trina Badarak: Port Orford Artist

**Text and photographs by Jan Gumprecht Bannan**

"There's a little gypsy in all of us," says jewelry craftsperson Trina Badarak of Port Orford. Making gypsy necklaces was the inspiration that sparked the beginning of her career some ten years ago. Amazingly—for a first venture—the gypsy line is still going strong. It continues to sell. Trina feels this is because "It embodies all those magical and mysterious elements hidden in ourselves that sometimes just need to find expression." And besides, "It's fun to wear."

A recent show by Badarak at the 230 Second Street Gallery, Old Town, in Bandon during July and August featured a moderately-priced brass line of gypsy necklaces and earrings that show how the gypsy line has continued to evolve through experimentation. For the first time she has incorporated graphics into her jewelry as etchings.

As an artist proficient in several media, it has been a constant struggle for Trina to decide whether to spend time making jewelry or working at her other artistic

talents, graphics and painting. And so, "It was real exciting for me to do graphics right on my jewelry," says Trina.

She chose a simple theme of Oregon irises, the moon and grasses; painted a beautiful five by five oil painting rich with purples, blues, and greens on a gold background; and then proceeded to add touches of this theme to necklaces and earrings. Jade, lapis, rose-quartz and amethyst are examples of the semi-precious stones that add creative variety to the



**Silver trumpet-shaped earrings.**

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*Jan Gumprecht Bannan is a freelance writer from Port Orford. She also writes for Oregon Coast Magazine.*



"baubles and bangles" of the necklaces and earrings.

If elegance is more your style, the gold and silver line that Trina creates—including rings and bracelets—will catch your eye. You can imagine attending a special affair wearing a one-of-a-kind sculptured gold ring set off with a baroque pearl, or a lovely moonstone in a circle of silver.

One of the techniques that Trina uses is "fusing." Small pieces of metal are laid on a disk of metal and fused with an acetylene torch, just until the surfaces melt and fuse together, eliminating the need for solder.

She makes all her silver beads and disks on her necklaces and since hours of work may be involved in one component of a necklace, as long as a month may be involved in the production of one necklace. The etching is a complicated procedure that includes using nitric acid as the etching agent and a "stop-out" material where



*One oil portrays a minutely detailed lush Garden of Eden with Adam cleaning his nails and Eve swatting mosquitos.*

◀ *Earrings of fused silver on brass with black jade stones.*



*Trina Badarak at her drawing board.*



*Trina Badarak and her theme painting for her recent show at 230 Second Street Gallery in Old Town Bandon.*

etching is not desired. The design is drawn with a sharp instrument through this material, and the acid applied to etch the metals.

If this sounds serious and difficult, it is, but Trina's personality has another fascinating facet. She likes to do humorous art occasionally. She feels that "Humor is really important in our lives since it is a good way to release the tension that builds up in today's world." And since art "is a reflection of life," Trina thinks that both humorous work and serious work are viable art.

Looking at the mechanical and technical age that we live in, Trina has done a series of contraption drawings—and one three-dimensional piece—that poke fun. They also underscore the importance of human involvement. One painting is titled "There's still some hope left" and the featured machine is busy manufacturing balls of hope that fly from the machine. Other machines spout assorted objects, creations, ideas and words.

A more ambitious project has arisen from her humor. She has just finished a series of drawings to illustrate a children's book. The subject is "a Russian chicken that hatches from a pysanky egg." In a soft voice Trina

explains, "My heritage is Russian. I do pysanky eggs every year at Easter." It brings back fond memories of a Grandmother whom she "really loved." And she smiles, "It just seemed a natural thing to draw a pysanky chicken that hatched."

Much of Trina's graphic art has been incorporated into her greeting card line, including her contraption drawings, and many designs are sea-oriented reflecting the south coast where she and her husband, Bill Hall, live. Their home, built by Bill, looks through the trees south across a dynamic stretch of Pacific Ocean to Humbug Mountain.

When she and Bill take off on a trip, a little business gets added along the way as they distribute greeting cards at various shops. Trina's larger graphics—wall hangings—have outlets both at the 230 Second Street Gallery in Bandon and in a gift shop in Idyllwild, California. Her jewelry line, so far, has branched out from its beginnings at the Pacific Folk and Fine Arts Gallery in Port Orford to Bandon and then to Redstone, Colorado. Who knows where tomorrow may find it?

Any more outlets, though, and she may need to hire help to keep up with the demand. No wonder that she was a winner



with her jewelry at the Invitational show in the Coos Art Museum.

Other projects of this busy professional include a "Walking Tour of Port Orford," a pamphlet that she has put together each year for several years; a cover design for the Port Orford Cultural-Resource catalog; and contraption illustrations for a booklet for the Coos-Curry Council of government.

For the most part, Trina is a self-taught artist. A course at Portland's Oregon Arts and Crafts School before she moved to Port Orford and she was on her way to a productive career.

*Necklace of wound silk, fused silver bangles and beads of tiger eye and lapis.*



And what are her plans for the future? Although she comments that "I love this place. It's beautiful," and emphasizes the importance of her friends in her growth, she does feel the need to stretch out by taking more classes and doing more travel to learn techniques from different areas. She speaks for all artists in saying, "You never stop learning. There's always something more."

*Pat Stevenson models matching earrings and necklace from Trina's gypsy line.*



*Trina making jewelry in her studio attached to her home.*





# Musical Women of the West Part I: Madame's Crying Room

by Lloyd King

Music in our American West might never have flourished without the dynamic women, and a few quiet ones, who were the private music teachers we remember. Some of them were also housewives, teachers, nurses and others who used their musical talent for their own enjoyment. Music helped maintain their sanity while they mopped the kitchen floor, or coped with mundane problems in the running of a household filled with husband, kids, dogs, cats, car pools, meetings, community activities, and so on. Today, such women may be church organists, choir directors, part-time college or full-time university professors. They may be teaching full-time in public schools or only helping with music one day a week in one school on a volunteer basis. Some help once a year with a holiday program or go whenever called to accompany a young musician at a recital, accompany the high school choir or accompany a soloist at a state competition. And a very few carve special niches in the memories of their students. Presently I will tell about Madame Stantonne and her crying room—two connected niches in my memory! But for once, Madame will have to wait her turn.

Music in the West really started with the first singing schools that moved west with the frontier. Music came with the first settlers. Even as the East coast was being settled by the Dutch and English, the Spanish Padres in the West were teaching music to the Indians—to the women and girls as well as the men and boys. Later, missionaries in the Pacific Northwest brought music with them. Actually, of all the arts the pioneers brought to the west,

none did more for the morale, psychic survival, and development of a civilized society in the new land than did music. Narcissa Whitman, of the missionary family, was not too successful in teaching hymns to the Indians, but she sang those same hymns to herself for comfort, joy and courage as did many of the early pioneer women. Pioneer women wrote in their diaries of the fiddlers and the dancing that perked up spirits at evening camp sites of their wagon trains. Margaret Jewett Bailly's beloved piano was an island of beauty and stability in a stormy life, as was the case with other pioneer women—and many of us today! So music came with the first settlers and those who traveled the Oregon Trail in the early 1840s.

Most were not able to bring pianos or any keyboard instruments in the wagons, but they did bring fiddles, harmonicas, jaw harps, melodeans, harmoniums, concertinas, and the like. One fine old fiddle player from Elkton, Oregon, said she learned to play the tunes she knows by rote from her great grandparents. Even the types of traditional music differ in different areas of the United States.

Some early settlers who came to the West coast via ship, below Tierra del Fuego, often brought pianos and organs with them. Others constructed their instruments after they arrived in the West. There are two beautifully carved violins in the Applegate family (one of the earliest pioneer families in Oregon) which were made by the father for his twins, Eva and Evea—granddaughters of Charles Applegate—and used by those

*Lloyd King of Roseburg enjoys living in an age where she can get classical music on her radio.*

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women for years. The twins were born in 1882, were professional nurses in WWI and lived long lives, one until the age of 91.

The Mormon Tabernacle Choir is another very special group that has come from a small group of pioneers in the valley of the great Salt Lake in Utah. In a rugged and often inhospitable land, a cultural life unequaled in the West has become familiar in every household. One thinks of the ultimate in dream experiences as having a dream in vivid technicolor and stereophonic sound, with music by the Mormon Tabernacle Choir! The Choir began making recordings in 1910 and the weekly broadcast of "Music and the Spoken Word" is America's oldest network program. And where would that choir be without its women? It was Emma Smith, the wife of patriarch Joseph Smith, who set out to compile a hymnbook. Just four months after Smith established his church, the Prophet announced a revelation from the Lord to Joseph's wife: "For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads." (Doctrine and Covenants 25:12). Emma was a fine musician who had studied voice. She compiled and edited her hymnbook for five years during the move from New York to Ohio and completed it in 1835. It contained ninety hymns though, curiously, no written music was included.

Some of the women who joined their husbands in taking up donation land claims in the West no doubt sang such parodies as "Beulah Land," the hymn about the heavenly "land of corn and wine, with all its riches freely mine." Many a woman found that the 'paradise' she was about to settle was a mighty hard one, and singing helped a great deal in keeping up her flagging spirits. And with the suffragist rallies which customarily featured group songs protesting women's lack of franchise, they probably sang such a parody as "Oh, Dear, What Can The Matter Be?" This song can be found in L. May Wheeler's 1884 collection, *Suffrage and Temperance Melodies*, a gathering of her best songs from earlier years of that movement.

Perhaps we in the West have a different perspective than those in Eastern metropolitan areas. As a native Californian growing up in Los Angeles, I participated in an elementary school orchestra, our music teacher's orchestra, and junior and senior high school orchestras, along with the All-City and later an All-Southern California Orchestra. In my college years, I played with a string ensemble group which performed in many hospitals in connection with music therapy experiments and studies. I also performed in several community orchestras including the Los Angeles Women's Symphony.

Perhaps I should add that two years in the Philippine Islands took me away from



**The Famous Kiddles Orchestra performed every month at the Broadway Department Store in Los Angeles**



group musical experiences. My husband was stationed on a small Navy Base where we lived. There was a piano in the club house on the base, but I was not very proficient at the piano; and with some Navy personnel always in that building, I never felt comfortable practicing. Just before I went overseas, however, a friend in San Francisco had suggested I take soprano and alto recorders with me. My husband and I enjoyed playing those until the time I playfully hit him with mine—whereupon he not so playfully hit me back. No harm was done to the recorders, but I gave up playing the recorder with him. Later in Michigan he spent many noon hours playing recorder trios with two other young engineers and we enjoyed participating in a recorder group one evening a week. One other wife and I played with a quartet one morning a week. Not having any violinists, the flutists played those parts and we were grateful to have a fine violist in our group. Two of us had pre-schoolers who were kept busy sucking lemons and playing with their toys as we enjoyed playing the quartets of Beethoven and Haydn.

As I reflect on a lifetime of music, which began for me with melodies sung or played on the violin by my mother, I cannot imagine a life without music. I can remember her playing after my brother and I had gone to bed and my telling her, "I HAVE HAD ENOUGH!" I now realize she was playing for her own enjoyment, but as far as I was concerned I really had had enough. Somehow she never seemed to hear me.

We had a phonograph and a collection of records. I can remember listening to the radio when I was about four and my mother finally deciding that I had been still long enough and could go outside and play. I recall when I was six or so, dancing around in the living room with my brother in unbridled modern dance fashion to what we called "ever-lasting" music, for it seemed to last so long; but I like to hear it. There were also the Standard School Broadcasts and, on Sunday evenings, Standard Oil-sponsored orchestra programs. How fortunate we are to live in an age when we can usually get some classical music on a radio dial somewhere. Although I had no trouble studying in high school and college

to a radio background of the music of Bach, Mozart or Beethoven, I find it difficult to accept the fact that my kids can study equally well to the music of their generation blasting away.

I would like to tell you about some special women, who in entirely different areas, were very influential in their local settings. One was born in the East in 1879 and devoted her life to music for young people. She taught what might be called the "whole" child. If the student used incorrect English, the English was corrected. If a young teenager needed to use a deodorant, she or he would be told about it and a brand recommended. If the girl's hem length was too short or too long, this subject would also be covered. This woman, Madame Lola Stantonne, was my teacher for several years in Los Angeles. You may find that Madame is quite enough teacher for the first of this two-part memoir.

Madame Lola Stantonne was born Gertrude Mae Paulisch in June of 1879. When very young she married a man by the name of Eastman and had a daughter, Muriel. I first met this woman when I was about 9 years old and struggling along in the second violin section of the elementary school orchestra. She was a private music teacher in the neighborhood and had evidently come to observe the school orchestra or her students. All I know is that she asked who my teacher was. When I told her my mother taught me and that I didn't like the violin, she asked for my telephone number and address, and wanted to talk to my mother. I remember telling my mother about the incident and that my mother was no happier with this woman than I—and she had not even met her!

The next incident I remember was the Madame opening our front door and walking in, without knocking or saying a word. She found my mother in the kitchen, introduced herself as Madame Stantonne, and announced her decision that she should be my violin teacher. Well, she became my teacher and my brother's teacher, too. She had a small orchestra which practiced every Saturday afternoon and performed at the Broadway Department Store once a month for several years. She always had a cute young child of three or four years of age (hardly a Sarah Caldwell) who introduced

the orchestra with a few sentences which included Madame's favorite phrase, "Count it out loud, or do it over."

That was Madame Stantonne's Famous Kiddies Orchestra and she taught every student in the orchestra. When her trombone student advanced to a point beyond the Madame's ability, she took lessons herself to stay ahead of him. And she taught the trombonist's mother to play the piano so that he would have his own accompanist! The "Famous Kiddies" all wore yellow satin Russian-type blouses and white skirts or pants for the performances.

Madame was a very strict teacher and kept a ruler handy by the piano where she could rap the student across the wrist or fingers if the position was not correct, be it the piano, violin, or whatever. The violin students had a little strap to hold the wrist in position, which was also attached to the violin's neck. There was also a leather thumb cut from an old glove which was where the student kept his thumb. The finger spots were marked with white paint on the finger board. Many a small violin still has a tell-tale nail hole in its neck.



*The author, Lloyd King, and her brother.*

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Madame was the only teacher I ever knew who had a crying room. If the student cried (it hurt when she used that ruler and she had a sharp tongue, too), off to the bathroom, shut the door, and cry there. It wasn't called the bathroom, it was the crying room, and it was used often for that purpose.

Not long after the first meeting with the Madame, my mother and grandmother realized that this was not their first meeting with this woman. My grandmother had had a boarding house in Los Angeles and some time around 1917, this same woman had walked into the house demanding to know the whereabouts of Muriel, her daughter. Muriel had evidently run away from home and was renting a room at my grandmother's while working in a factory in Los Angeles. I believe Muriel had died before I met the Madame in the late 1930s, perhaps from the flu epidemic in 1918. At any rate, her only living relative we knew about was her brother-in-law, Bill, who lived in San Diego and died sometime in the 1950s. Later we heard about a grandson, Muriel's son, who married and had three children. Madame gave each of the grandchildren a dollar in her will and that was her family.

Lola Stantonne was a fine violinist in her day, traveling the vaudeville circuit and concertizing around the world. I imagine she took her stage name when she began this career. It left no time for her husband and child as nothing was ever mentioned of either. Upon retirement from the concert stage, she settled in Los Angeles and began teaching. When she retired from teaching in Los Angeles in the late 1940s she moved to a small house in La Mesa, California. In 1958, she moved into the Solheim Lutheran Home in Los Angeles and enjoyed living in a room filled with memorabilia of the past. She often performed for the residents and knew other musicians who would give concerts at the Home. In addition to her music activities, she was a member of the Esoteric School of Masonry for Women in Los Angeles and an avid student of Theosophy. She enjoyed working in the garden and tended rose bushes at the Lutheran Home.

Whatever the bribe, or inducement, the Madame became my music teacher and also



my brother's. He didn't seem to mind this state of affairs nearly as much as I did, but being two and a half years younger than I, perhaps he did not think to question such a thing as having a "mean old music teacher." Since he was a Leo, Madame (who was a Gemini) did not consider him in the same light as she did me, a Capricorn. As far as she was concerned, Capricorn was the worst possible sign in the whole zodiac. So this teacher became for me almost as bad as having my mother teach me, and I was still stuck with that scratchy sounding instrument—the violin!

After one semester in the Junior High School Orchestra, still struggling in the second violin section, I came to an agreement with my parents and the Madame. If I would learn to play the string bass, I could have my long-desired piano lessons. I therefore had a bass to use at the junior high school; the darling young Miss Kell who began her teaching career the year I entered the eighth grade never knew me as that struggling creature in the second violin section who never learned to vibrato. I'll always be grateful to Miss Chappellear who allowed me to use the school bass her last semester of teaching. So the Madame finally had a bass player for her orchestra and by using a half-size bass, I was still a member of the Famous Kiddies Orchestra. Years later, Joseph Maddy's son told my husband (also a bass player) and me that he dislikes bass players because they always expected something for

nothing. Because an orchestra always needed bass players they were bribed in some way, and given lessons, music, even instruments! This was true in my case, but I still don't know about others.

I do know that Madame Stantonne gave many of us the discipline we needed to broaden our musical horizons in our later lives.

A dear friend from elementary school days (when my teacher was Madame Stantonne and she was a student at the National Institute) sent me an eighth-note-shaped cookie cutter a few months ago. Such a delightful surprise gift! And the accompanying card suggested I'd enjoy making musical cookies for my two-year-old granddaughter.

I wonder what Madame would have said.

**Next month: More Gentle Traditions**



*Friends in the Famous Kiddies Orchestra.*

## PROGRAMS & SPECIALS AT A GLANCE

**A KSOR Listener Call-In Program** will invite calls from listeners with comments and questions about programs, funding and operations. Ron Kramer, John Baxter, and Gina Ing will be in the studio to talk with you on Wednesday, September 7 at 7 pm.

**The Adolescent Self**, looks at the special problems of youngsters who are currently abused or who have suffered abuse earlier in their lives. This is the fourth in a series on child abuse presented on Horizons. Airs Tuesday, September 25, at 4 pm.

**The Challenge of China and Japan** continues National Public Radio's Global Understanding project with an examination of the complexities and contradictions of these two international socio-political forces. The programs visit rural villages and urban economic centers in this 15-part series which premieres Tuesday, September 4 at 4 pm.

**The Magnavox Concert** installed in the KSOR laser audio discs have a sound quality will be better than any other. *Concert and Siskiyou* month...thanks to listeners donated toward this project. Marathon!

**Charlie Sent Me!** is in the late '20s, featuring worn showgirls and master Buddy Ebsen stars September 3, at 7:30

**The Bob and Ray** repeat performance by their own unique brand Mondays at 9 pm.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Beethoven's Violin Sonatas	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Xavier University Piano Concerts	9:45 European Profiles	9:45 900 Seconds	9:45 Ante Meridian
12:00 Music in America	10:00 First Concert	10:00 First Concert	10:00 First Concert
1:00 Milwaukee Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 First Take	2:00 Music from Washington	2:00 Cleveland Symphony	2:00 Ton
4:00 Siskiyou Music Hall	4:00 About Books and Writers	4:00 Horizons	3:00 A N
6:30 All Things Considered	4:30 Chatterbox	4:30 Challenge of China & Japan	4:00 Wor
7:30 Flea Market	5:00 All Things Considered	5:00 All Things Considered	4:30 Voic
9:30 Jazz Revisited	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All
10:00 Weekend Jazz	7:30 Charlie Sent Me! (Labor Day Special)	7:00 St. Louis Symphony	6:30 Sisk
	9:00 Bob & Ray	9:00 Taj Express	7:00 Sep
	9:30 Faces, Mirrors, Masks	9:30 Moveable Feast	7:00 Sep
	10:00 The Blues	10:00 Music From Hearts of Space	9:00 Vint
		11:00 Post Meridian	9:30 Lor
			10:00 Pos



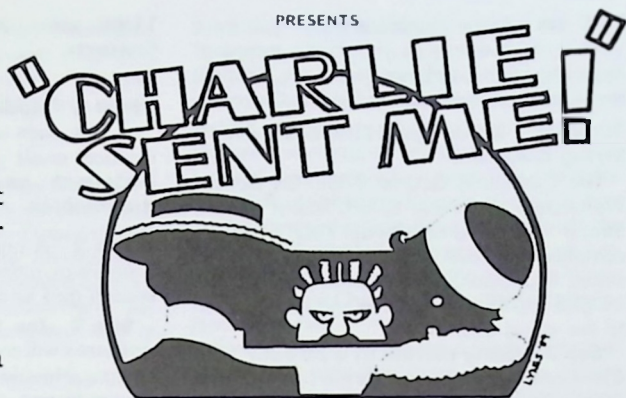
**Compact Disc Player** is now available in studios and many of the new arrivals. This unparalleled record is heard periodically on *First Music Hall* beginning this week. Owners and businesses who purchase this project during the Spring 1984

is a fun-filled nostalgic romp set in a prosperous playboys, shop-audauding mobsters. Veteran actor in this Labor Day special, m.

**Public Radio Show** brings a new these two comedians with a lot of comedy. The series airs

## NATIONAL PUBLIC RADIO

PRESENTS



AN ORIGINAL MUSICAL COMEDY FOR RADIO

Monday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 BBC Report	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Toscanini Conducts Verdi
2:00 Music From Europe	2:00 International Festival	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
9:00 Chautauqua	8:00 New York Philharmonic	8:00 New York Philharmonic	8:00 A Mixed Bag
9:30 New Letters On The Air	10:00 Jazz Album Preview	10:00 Jazz Album Preview	10:00 American Jazz Radio Festival
10:00 Possible Musics	10:45 Weekend Jazz	10:45 Weekend Jazz	12:00 Weekend Jazz
11:30 Post Meridian			

# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

## 10:00 am A Voyage of Life: Beethoven's String Quartets

The Cleveland Quartet (violinists Donald Weilerstein and Peter Salaff, violist Martha Strongin Katz and cellist Paul Katz) plays the complete Beethoven string quartet cycle in this series. In addition, Beethoven scholars provide insights into Beethoven's life and his approach to the string quartet.

**Sop 2 (Early curtain at 9:30 am.)** The Cleveland Quartet performs the Quartets in C major, Op. 59, No. 3; and A minor, Op. 132.

## 10:00 am Beethoven's Violin Sonatas

Violinist Paul Zukofsky and pianist Ursula Oppens perform the violin sonatas by Ludwig van Beethoven in four programs reflecting their provocative interpretations of these works.

**Sop 9** Violinist Paul Zukofsky and pianist Ursula Oppens perform the Sonata Nos. 1 and 6, and the "Spring" Sonata No. 5.

**Sop 16** Performed are three of Beethoven's earliest sonatas, Nos. 2, 3 and 4.

**Sop 23** The Sonatas Nos. 7 and 9, the famous "Kreutzer," are featured.

**Sop 30** Violinist Paul Zukofsky and pianist Ursula Oppens perform two of Beethoven's finest sonatas, Nos. 8 and 10.

## 11:00 am Xavier University Piano Concerts

## 12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

**Sop 2** A preview of the premieres and festivals awaiting concertgoers as symphony season gets underway.

**Sop 9** The film of Peter Shaffer's play *Amadeus* will soon open in theaters across the country. Neville Marriner, Music Director for the production, and actor Thomas Hulce, who plays the role of Mozart, discuss the film's musical elements.

**Sop 16** Douglas Moore's opera *The Ballad of Baby Doe*, an American classic, is soon to open the 1984 season of the Seattle Opera. Stage Director Patrick Bakman talks about this new production, along with visits from cast members.

**Sop 23** The Charles Ives Center for the Arts opens on September 29 in the American composer's hometown, with a weekend of concerts and celebrations. The American Symphony Orchestra, the Orpheus Chamber Orchestra, the Abyssinian Baptist Choir and the Kensington String Band are among the ensembles scheduled to perform.

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**Sep 30** Riccardo Muti and the Philadelphia Orchestra continue their opera-in-concert series this year with *Orfeo* by Gluck. Muti talks about Gluck, and his plans for future opera activity with the Orchestra.

**1:00 pm Milwaukee Symphony Orchestra**

**Sep 2** Lukas Foss conducts his own Oboe Concerto, with soloist Stephen Colburn; Ives' "From the Steeples and the Mountains"; Druckman's "Aureole"; and Richard Strauss' "Burleske" in D minor, and Waltzes from "Der Rosenkavalier." Pianist Kwang-Wu Kim is featured as soloist.

**Sep 9** Pianist Ursula Oppens performs Beethoven's Piano Concerto No. 4 in G, Op. 58. Other works, conducted by Lukas Foss, include Luening's "Wisconsin Suite"; Tchaikovsky's Symphony No. 4 in F, Op. 36; and a world premiere composition by Primus Fountain (title to be announced).

**Sep 16** Featured works include Weber's Overture to "Oberon"; Hindemith's Theme with Four Variations for Piano and Orchestra, "The Four Temperaments," with Lukas Foss as soloist; and Beethoven's Symphony No. 7 in A, Op. 92. Lukas Foss conducts.

**Sep 23** The Wisconsin Conservatory Chorus, led by director Margaret Hawkins, performs with the orchestra in Verdi's Requiem. Featured as soloists are soprano Gilda Cruz-Romo, mezzo-soprano Emily Golden, tenor Paul Spencer Adkins, and bass Arnold Voketaitis.

**3:00 pm First Take**

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

**4:00 pm Siskiyou Music Hall**

**Sep 2** R. STRAUSS: Rosenkavalier Suite

**Sep 9** BRAHMS: String Quintet in G

**Sep 16** BRITTEN: The Young Person's Guide to the Orchestra

**Sep 23** BRAHMS: Serenade No. 1

**Sep 30** MOZART: Symphony No. 39

**6:30 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

**7:30 pm Flea Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**Sep 2** Highlights from outstanding past performances include Scottish music of the renowned Tannahill Weavers, bluegrass harmonies of Jim & Jessie and the Virginia Mountain Boys, and Chicago folksinger/storyteller Fred Campau.

**Sep 9** Art Thieme hosts a program featuring singer/comedian Dave Rudolph, along with the country rhythms of Robert Earle Keene Jr. & Some Other Guys.

**Sep 16** The soaring harmonies of "Chicago Chord of Trade," an original barber shop quartet, are featured along with the Maxwell St. Klezmer Band's traditional Jewish music.

**Sep 23** Ellipsis performs an eclectic fusion of modern art music, American and Celtic traditions, classical and pop.

**Sep 30** Larry Rand welcomes Free Hot Lunch, whose humorously bizarre songs include "I Hate To Wake Up Sober in Nebraska" and "Trees in Love."

**9:30 pm Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Sep 2 Quartets** Jazz foursomes led by Sidney Bechet, Lester Young, Joe Sullivan and others.

**Sep 9 The Duke in '38** Selections of Ellington records from the Smithsonian collection of a "distinguished" year.

**Sep 16 The Boys at Nick's** Recordings by groups which played at a New York jazz mecca, Nick's, in Greenwich Village.

**Sep 23 The Earl Hines Big Band** Big band recording by the great pianist, including "Rosetta" and "Jelly, Jelly."

**Sep 30 Parallels** Two recordings of "Harlem Nocturne" and three of "Royal Garden Blues."

**10:00 pm Weekend Jazz**

Your host is Lewis Crowell.

**2:00 am Sign-Off**

# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Anto Morildian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

## 9:45 am European Profiles



### 1984 Candidate Forum Mondays at Noon

Candidates for state and national offices discuss their positions on the issues of the 80s in this forum presented by the Greater Medford Chamber of Commerce. Recorded live in August.

#### Sep 3 U.S. Senato

Otto Frohnmayr

[representing Mark Hatfield (R)]

Margie Hendriksen (D)

#### Sep 10 U.S. Houso

Bob Smith (R)

Larryann Willis (D)

#### Sep 17 Oregon Secretary of Stato

Barbara Roberts (D)

Donna Zajonc (R)

#### Sep 24 Oregon Treasurer

Grattan Kerans (D)

Bill Rutherford (R)

Live next month: Candidates for Oregon Attorney General, and seats in the Oregon House and Senate.

## 10:00 am-2:00 pm First Concert

**Sep 3** LAURO: Suite Venezolana

**Sep 10** VIVALDI: Flute Concerto  
in G minor

**Sep 17** SAINT-SAENS: Suite for Cello  
and Orchestra

**Sep 24** VILLA-LOBOS: Concerto for  
Guitar and Small Orchestra

## 12:00 n KSOR News

### 2:00 pm Music from Washington

**Sep 3** The Romantic Chamber Ensemble, with clarinetist Loren Kitt and pianist Lambert Orkis, perform a clarinet trio by Mozart, Ravel's Quartet in F major, and Brahms' Quintet, Op. 11.

**Sep 10** The Romantic Chamber Ensemble performs Beethoven's Serenade in D major, Op. 25; Warlock's "The Curlew"; and Brahms' Quartet in C minor, Op. 51, No. 1.

**Sep 17** The Romantic Chamber Ensemble, with soprano Lucy Shelton, presents Beethoven's "Nine Folk Songs," as well as Debussy's "Green Spleen" and String Quartet in G minor, Op. 10.

**Sep 24** The 20th Century Consort performs works by Promosch and Crumb, as well as Schwanter's "Sparrows."

### 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**Sep 3 Clifton Daniel** Cromie interviews Daniel, formerly the managing editor of *The New York Times*, about his book, *Lords, Ladies, and Gentlemen*, which deals with his various meetings and discussions with nationally and internationally known leaders during his years with *The Times*.

**Sep 10 Lady Borton** Borton talks about her book, *Sensing the Enemy, the story of the Vietnamese boat people*.

**Sep 17 Norman Mailer** discusses his soon-to-be-published book about gangsters, *Tough Guys Don't Dance*.

**Sep 24 Perre Salinger** Cromie interviews the journalist about his new novel, *The Dossier*, which revolves around international intrigue.

### 4:30 pm Chatterbox





## THE BOB AND RAY PUBLIC RADIO SHOW RETURNS

### 5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

### 6:30 pm Siskiyou Music Hall

- Sop 3** PROKOFIEV: Sonata for Two Violins  
**Sop 10** MACDOWELL: Woodland Sketches  
**Sop 17** SCHUBERT: Symphony No. 3  
**Sop 24** BORISOFF: Variations on a Theme of Paganini

### Charlito Sant Mol

#### 7:30 pm Septomber 3 only

Buddy Ebsen makes his radio debut in an uproariously funny spoof of musical comedies from the '30s and '40s. This 90-minute special—the first original musical comedy for coast-to-coast radio in three decades—features music and lyrics by Milt Larson and Academy Award-winning songwriter Richard Sherman. Produced by the Variety Arts Radio Theatre.

### 9:00 pm The Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in a repeat of their popular 14-part comedy series.

### 9:30 pm Faces, Mirrors, Masks

This series features 20th century Latin American fiction, with visits from prominent authors in the genre.

*Funds for local broadcast provided by Bloomsbury Books of Ashland.*

**Sep 3 Clarice Lispector: The Poetry of Silence** Colleen Dewhurst portrays Lispector, who revolutionized Brazilian fiction with her introspective philosophical and poetic style.

**Sep 10 Juan Carlos Onetti** The Atmosphere of a Brief Life. Onetti, the brooding "Faulkner of Uruguay," escaped from his country's oppressive, dull life and decaying economy into a world of his own making.

**Sep 17 Alejo Carpentier: The Marvel of the Real** The repeated rediscovery of what it is to be from the Americas, continents where the Indian, Black and European cultures fuse, is Carpentier's principal theme. From his first publication in 1931, this Cuban author influenced many other Latin American writers.

**Sep 24 Juan Rulfo: A Kind of Silence** Rulfo wrote only two books, yet his works had a great impact on Mexican writing. This production includes dramatizations from his famous novel, *Pedro Paramo*.



*Clarice Lispector revolutionized Brazilian fiction with her philosophical and poetic style. Portrayed by Colleen Dewhurst, Sep 3, on Faces, Mirrors, Masks.*

### 10:30 pm The Blues

Your host is Lars Svendsgaard.

### 2:00 am Sign-Off

# TUESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Moridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.  
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark  
Cottage Restaurant, Asbland.*

**10:00 am First Concert**

\* **Sep 4** BRUCKNER: Symphony No. 3

**Sep 11** LISZT: Piano Concerto No. 1

**Sep 18** HAYDN: Symphony No. 69

\* **Sep 25** SHOSTAKOVICH: Two Pieces for  
String Octet

**12:00 n KSOR News**

**2:00 pm Cleveland Orchestra**

**Sep 4** Eduardo Mata conducts Mozart's  
Piano Concerto No. 20 in D, K. 466, with soloist  
Dimitri Sgouros; Chopin's "Andante Spianato  
and Grand Polonaise," Op. 22; and Dvorak's  
Symphony No. 7 in D, Op. 70.

**Sep 11** Eduardo Mata leads the orchestra  
in Debussy's "Petite Suite"; Schubert's Sym-  
phony No. 3 in D, D. 200; Liszt's "Mephisto  
Waltz" No. 1 from two episodes from Lenau's  
"Faust" ("Dance in the Village Inn"); and  
Rachmaninoff's Piano Concerto No. 2 in C,  
Op. 18, with soloist Alexander Toradze.

**Sep 18** Featured works include  
Beethoven's Symphony No. 6 in F, Op. 68,  
"Pastoral"; Rodrigo's "Concierto de Aran-  
juez"; and Ravel's "Rapsodie Espagnole."

Guitarist Angel Romero is featured as soloist,  
and Eduardo Mata conducts.

**Sep 25** Isaiah Jackson guest conducts the  
orchestra, joined by the Blossom Festival  
Chorus, directed by Robert Page, for the per-  
formances of Beethoven's "Lenore" Overture  
No. 3, Op. 72b, and Fantasia in C for Piano,  
Orchestra and Chorus, Op. 80 (Chorus Fan-  
tasy), featuring pianist Joela Jones; and  
Stravinsky's "Symphony of Psalms," for  
"Orchestra da Rimini," Fantasia for Orchestra,  
Op. 32.

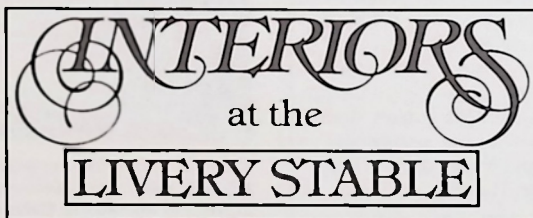
**4:00 pm Horizons**

Horizons is a weekly documentary series  
which explores major issues and concerns of  
minorities, women, children, the elderly,  
and other groups.

**Sep 4 Roy Brown** A profile of Puerto  
Rican poet and musician Roy Brown focuses  
on his 15-year career as a composer whose  
songs started a new Latin American song  
movement.

**Sep 11 Rappin'** A verbal art form that  
originates from urban street culture, rappin'  
has been elevated to the recording industry  
and even introduced into several public  
schools' curriculum.

**Sep 18 Growing Up Latina** This pro-  
gram explores the challenges of growing up  
as a female within two cultures, with visits to  
the homes, the streets and the schools of  
young Latinas, who talk about their complex  
roles growing up as both Latinas and  
Americans.



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**Sep 25 Children at Risk: The Adolescent Self** Adolescence is a time when some older children begin "acting out" their own conflicts and frustrations on younger and weaker victims. This program focuses on those adolescents who did not receive their basic emotional needs at an earlier age, and who often have been sexually abused at home, and their difficulties in making adjustments.

#### 4:30 pm The Challenge of China and Japan

**Sep 4 Japan: Tradition in Transition** Formerly one of the most isolated societies in the world, Japan has become one of the most modern since World War II. How have the Japanese been able to assimilate Western influences while retaining their cultural identity?

**Sep 11 China Today: The Search for Values** Communism has replaced Confucianism as the official ideology of China, but in recent decades the Communist party has lost much of its moral authority. Chinese intellectuals, factory workers and young people talk about what it means to be Chinese today.

**Sep 18 China and Japan: The Response to the West** Japan responded to the West by reforming its traditional culture, while China failed to reform and turned to revolution. Historians ask why China and Japan reacted in dramatically different ways to contact with Western ideas.

**Sep 25 LDP: The Party That Rules Japan** Although Japan is a parliamentary democracy, there are still feudal elements in modern Japanese politics. How has the Liberal Democratic Party managed to govern Japan without serious challenge for the last thirty years?

#### 5:00 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

- Sep 4** VIVALDI: Oboe Concerto No. 11
- Sep 11** VAUGHAN WILLIAMS: Folk Song Suite
- Sep 18** J.S. BACH: Toccata in D minor
- Sep 25** REINECKE: Toy Symphony

#### 7:00 pm St. Louis Symphony Orchestra

**Sep 4** Leonard Slatkin conducts the world premiere of Gutche's "Akhenaten," and works by Ravel and David, in a concert featuring

noted soprano Roberta Peters and the Saint Louis Symphony Chorus.

**Sep 11** Leonard Slatkin conducts Brahms' Concerto for Violin, Cello and Orchestra, featuring soloists Jacques Israelievitch and John Sant'Ambrogio; and works by Webern and Mozart.

**Sep 18** Leonard Slatkin directs Prokofiev's Sonfonia-Concertante for Cello and Orchestra, with soloist Lynn Harrell; and Shostakovich's Symphony No. 5 in D minor, Op. 47.

**Sep 25** Leonard Slatkin leads works by Rossini and Brahms in a program also featuring Schwantner's "New Morning for the World," with sports great Willie Stargell as narrator.

#### 9:00 pm Taj Express

This drama series is produced by the ZBS Foundation, New York.

#### Sep 4 Lost Directions

**Sep 11 This Is Impossible/After the Storm**

**Sep 18 Jahanian/Two Men of Different Sizes**

**Sep 25 The Daughter-In-Law**

#### 9:30 pm A Moveable Feast

**Sep 4 Phillip Levine** reads from his *Selected Poems*.

**Sep 11 Robert Stone** reads from his novel, *A Flag for Sunrise*.

**Sep 18 Judith Rossner** reads from her novel, *August*.

**Sep 25 Mark Strand** reads from his *Selected Poems*.

#### 10:00 pm Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. *Funds for local broadcast provided by Farwest Steel Corporation, Medford.*

#### 11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

#### 2:00 am Sign-Off

# WEDNESDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

*Funds for local broadcast provided by Jackson County Federal Savings and Loan.*

## 7:00 am Anto Meridian

## 9:45 am About Women

*Funds for local broadcast provided by Valley Chevrolet, Medford.*

## 10:00 am First Concert

\* **Sop 5** J.C. BACH: Sinfonie No. 3, Op. 3

**Sop 12** J.S. BACH: Sonata No. 2 for Violin and Harpsichord

**Sop 19** GAUBERT: Sonate

**Sop 26** GERSHWIN: An American in Paris

## 12:00 n KSOR News

*Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter*

## 2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

*National underwriting by AT&T.*

**Sop 5** Pianist Claudio Arrau plays Debussy's "L'Isle Joyeuse"; and Brahms' Sonata No. 3 in F minor, Op. 5.

**Sop 12** Flutists Jean-Pierre Rampal and Robert Stallman, cellist Richard Sher and pianist John Steele Ritter perform Kuhlau's Trio

in G, Op. 119; Mendelssohn's Sonata in F major; and Franz and Karl Doppler's Hungarian Fantasy for Two Flutes and Piano.

**Sop 19** The Symphony Orchestra of the Curtis Institute of Music, conducted by Sergiu Celibidache, performs Wagner's Prelude and Love-Death from "Tristan und Isolde"; and Prokofiev's Scythian Suite, Op. 20.

**Sop 26** Baritone Sherrill Milnes and pianist Jon Spong perform songs by De Mondonville, Gretry, Richard Strauss, Santoliquido, Copland, John Duke and Saint-Saens.

## 3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

*Funds for local broadcast are provided by Anonymous Listeners of Asbland.*

**Sop 5 Jazz and the Classics** Pianist Bob Winter demonstrates his versatility in any jazz genre and joins host Nadeau for improvisations on "classical" favorites.

**Sop 12 Critic's Choice** Various music critics assess famous performances on discs of sonatas for violin and piano.

**Sop 19 The Music Shelf** Nadeau examines pieces by Debussy that were influenced by non-French sources, and plays several of his favorite pieces by Berlioz, including a selection from "Romeo and Juliet"

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**Sop 26 Graco and Beauty: Classic American Ragtime** Nadeau and his guest, pianist Myron Romanul, discuss classic pre-World War I rags in terms of their rhythm, form and harmony.

#### **4:00 pm Tho World of Islam**

**Sop 5 Docay or Roblrth?: The Pllght of Islamic Art Today** In this examination of Islamic art, Muslim artists discuss pressures on them to conform to Western styles and tastes.

**Sop 12 Islam and the West** Muslims from several countries reveal their views about the often strained relationships with Christians and their opinions on how to improve them.

**Sop 19 Rosurgont Islam Today** This exploration of Islam's political and cultural revival features Muslim leaders and activists who talk about its nature and causes and its implications for the West.

**Sop 26 Volcos of tho Resurgonco** Members of the primary Muslim revivalist groups discuss their efforts to make Islam relevant to the twenty-first century.

#### **4:30 pm Volcos of Jazz**

**Sop 5** The trio of Jorge Dalto, Gerald Wilson and Randy Weston visit.

**Sop 12** Guests include Armen Donelian, Kevin Eubanks and Paul McCandless.

**Sop 19 To be announced.**

**Sop 26 To be announced.**

#### **5:00 pm All Things Considered**

#### **6:30 pm Sisklyou Muslc Hall**

**Sop 5** BARTOK: Improvisations

**Sop 12** BEETHOVEN: Violin Concerto in D

**Sop 19** SCHUMANN: Symphony No. 2

**Sop 26** MENDELSSOHN: Symphony No. 2, "Hymn of Praise"

#### **7:30 pm Listener Call-In**

#### **9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

#### **9:30 pm Lord Peter Wimsey**

Lord Peter Wimsey, smitten by a lovely and intriguing suspect, is eager to prove her innocence in the six-part mystery **Strong Polson**.

**Sop 5 Miss Murchlson** Attempting to prove Harriet Vane's innocence, Lord Peter calls on Miss Murchison and her band of lady sleuths to engage work at the suspicious Mr. Urquart's office.

**Sop 12 Pongo** Lord Peter uncovers startling clues through the mysterious power of a Ouija board.

**Sop 19 Turkish Dollight** Discovering that his prime suspect is addicted to the goeey candy called Turkish Delight, Lord Peter sets a bittersweet trap designed to reveal the murderer's identity. **This concludes "Strong Polson."**

Lord Peter and mystery writer Harriet Vane collaborate to solve a puzzling murder case in the six-part dramatization of **Have His Carcas**.

**Sop 26 Tho Evldonco of tho Corpso** Constructing a theory of murder without a corpse is almost impossible, but Lord Peter uncovers certain personal effects that may hold the key.

#### **10:00 pm Post Morldian**

#### **2:00 am Sign-Off**

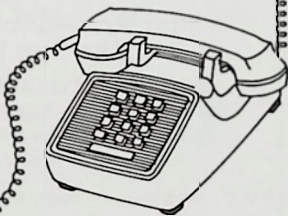
#### **Listener Call-In**

**Wednesday, Sep 12**

**7:30 pm**

**Call in to ask questions and make comments about KSOR programs, operations and funding.**

**(503) 582-6301**



# THURSDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

## 7:00 am Ante Meridian

## 9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

## 10:00 am First Concert

**Sep 6** RAVEL: Bolero

\* **Sep 13** CLARA SCHUMANN: Three Romances

**Sep 20** BOCCHERINI: String Quintet in E

**Sep 27** COUPERIN: Pieces de concert

## 12:00 n KSOR News

## 2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass



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**Sep 6** The Dutch Radio Baroque Chamber Orchestra, conducted by Richard Hickox, performs Bach and Soler compositions, as well as a concerto by Unico Wilhelm Graf von Wassenaer, formerly attributed to Pergolesi.

**Sep 13** Norman Del Mar conducts the BBC Symphony Chorus and Orchestra in works by Cox, Elgar and Britten, as well as Beethoven's Fourth Piano Concerto with soloist John Lill.

**Sep 20** Taped at the 1983 Prague Spring Festival, the Tokyo-based NHK Symphony Orchestra performs works by Takemitsu, Mozart and Dvorak.

**Sep 27** The Czech Philharmonic, conducted by Christoph von Dohnanyi, performs works by Mozart, Richard Strauss and Stravinsky.

## 4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Program acquisition funded by the Golden Mean Bookstore of Ashland.*

*Local transmission funded by grants from: Doctor Marc Heller of the Siskiyou Clinic, Ashland; and Doctor John Hurd of the Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way in Ashland.*

**Sep 6 Walking In Balance** Lynn Andrews, author of *The Medicine Woman* and *Flight of the Seventh Moon*, relates her adventures as an apprentice to a Cree medicine woman in Manitoba, Canada.

**Sep 13 Old Myths, Now Medicine** Western technological medicine, while offering the best of emergency treatment, does little for disease prevention, and is being challenged by alternative therapeutic systems such as homeopathy, chiropractic, naturopathy and acupuncture, to name a few. Andrew Weil, physician and author of *The Natural Mind* and *Health and Healing*, describes how his personal search for health led him to explore alternative medicine.

**Sep 20 Intuition, Imagination and Intelligence** Philip Goldberg, author of *The Intuitive Edge*, discusses how he applies the



innate human capacity of intuition in his own writing and how it can lead to a more fruitful life.

**Sep 27 Hoaling Brlth: Hoaling Our Earth** Jeannine Parvati Baker, author, midwife and founder of Hygieia College, talks about her work with natural childbirth.

**5:00 pm All Things Considered**

**6:30 pm Slskiyou Music Hall**

**Sop 6** MILHAUD: Suite provencale

**Sop 13** SCHOENBERG: Chamber Symphony

**Sep 20** DE SAINT-GEORGES: String Quartet No. 1

**Sep 27** TORROBA: Concierto Iberico

**9:00 pm Chautauquai**

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this program. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors.

**9:30 pm New Letters on the Air**

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

**Sep 6 Harry Roskolen Memorial** In a recorded reading, the late New York poet and world adventurer reads his autobiographical writings as published in *New Letters*, and Harvena Richter recalls a trip she and Roskolenko took around the world.

**Sep 13 David Bradley** Bradley, author of the award-winning book *The Chaneyville Incident*, reads from and discusses his novel, recounting a black historian's search for truth among slave legends.

**Sep 20 Mona Van Duyno** A National Book Award winner and teacher at Washington University, Van Duyno reads the title poem from her latest book, *Letters From a Father*.

**Sep 27 El Salvador** Denise Levertov's poem about the war-torn nation is set to music by composer Newell Hendricks and performed as an oratorio by the Pro Arte Chamber Orchestra and the Back Bay Chorale of Boston.

**10:00 pm P.M. Preview: Possible Musics**

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

**11:30 pm Post Meridian**

**2:00 am Sign-Off**

early years

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# FRIDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Sop 7** SCHUBERT: Piano Sonata in A

**Sop 14** MOZART: Piano Concerto No. 15

\* **Sop 21** HOLST: The Planets

**Sop 28** J.S. BACH: Italian Concerto

**12:00 n KSOR News**

**2:00 pm International Festival**

**Sop 7** The Beethovenhalle Orchestra, with soloist Johannes Geffert and conducted by Gustav Kuehn, performs the world premiere of Tilo Medek's "Eisenblätter" ("Iron Leaves") at the 1983 International Beethovenfest. And from the 1983 "Donauschinger Music Days,"

the Southwest German Symphony Orchestra, conducted by Kazimierz Kord, performs three world premieres: Eugen-Mihai Marton's "Orchestra Piece for 22 Instrumentalists"; Manuel Hidalgo's "Harto"; and Christoph Delz's "Im Dschungel—Ehrung für Rousseau den Zoellner" (literally, "In the Jungle—Homage to Rousseau the Publican").

**Sop 14** The Bavarian Radio Symphony Orchestra, conducted by Sir Colin Davis, plays Berlioz's "Les francs-juges" Overture, Op. 3; Debussy's "La Mer"; and Dvorak's Symphony No. 7 in D minor, Op. 70.

**Sop 21** Sir Colin Davis conducts the Bavarian Radio Symphony Orchestra in performances of Berg's Three Pieces for Orchestra, Op. 6; Mendelssohn's Symphony No. 3 in A minor, Op. 56 ("Scottish"); and Elgar's "Enigma Variations," Op. 36.

**Sop 28** The Dutch Large Radio Chorus and Orchestra, conducted by Kees Bakels, presents the complete opera of "Alzira" by Verdi. Soprano Christina Deutekom plays the title role.

**4:00 pm Marlan McPartland's Piano Jazz**

Hosted by Marlan McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

**Sop 7** Roger Kellaway demonstrates his eclectic style in duets with McPartland on "A Free Thing" and "Three Little Words."

**Sop 14** John Bunch, whose musical experience includes conducting the Los Angeles Philharmonic, plays "Keeping Out of Mischief," then joins McPartland for piano duets of "Cheek to Cheek" and "Who Cares."

**Sop 21** Pianist/composer Randy Weston plays his own "Night in M'Bari" and duets with McPartland in "High Fly" and "C Jam Blues."

**Sop 28** Jess Stacy displays his bold piano stylings in "Dancing Fool" and "Lover Man," and joins McPartland for duets of "Clap Your Hands" and "Saint Louis Blues."



*Reservations & Information:*

**Explorer Travel**

521 E. Main St./P.O.Box 1048  
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**(503) 488-0333**





*Andy & Hedy Gjuroutch, Riston, N.Y.; and Tiffany, Pat & Patricia Patrick, Raleigh, N.C., are among five families commenting on 1984 election issues on All Things Considered.*

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

- Sop 7** ROMERO: Suite Andalusia  
**Sop 14** COPLAND: Organ Symphony  
**Sop 21** TCHAIKOVSKY: Francesca da Rimini  
**Sop 28** HAYDN: Symphony No. 63, "La Roxelane"

**8:00 pm New York Philharmonic**

**Sep 7** Leonard Bernstein guest conducts Copland's Appalachian Spring Suite; Schumann's Symphony No. 1 in B-flat, Op. 38, "Spring"; and Stravinsky's "Le Sacre du printemps."

**Sep 14** Guest conductor Semyon Bychkov leads Beethoven's Overture to "The Creatures of Prometheus"; Liszt's Piano Concerto No. 2 in A, with soloist Aleksander Toradze; and Rachmaninov's Symphony No. 2 in E, Op. 27.

**Sep 21** David Zinman guest conducts Brahms' Concerto in D for Violin, Op. 77, with soloist Isaac Stern; and Prokofiev's Symphony No. 5, Op. 100.

**Sep 28** Zubin Mehta conducts two compositions by Webern, "Im Sommerwind" and Six Pieces for Orchestra, Op. 6, as well as Mahler's "Das Lied von der Erde," with mezzo-soprano Brigitte Fassbaender and tenor Jan Frederic West featured as soloists.

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Weekend Jazz**

**2:00 am Sign-Off**

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# SATURDAY

\* by date denotes composers birthdate

**7:00 am Anto Moridian**

**9:45 am Parents, Taxpayers and Schools**  
Dwight Roper is your host.

**10:00 am Jazz Revisited**

Host Hozen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Sep 1 Quartets** Jazz foursomes led by Sidney Bechet, Lester Young, Joe Sullivan and others.

**Sep 8 The Duke In '38** Selections of Ellington records from the Smithsonian collection of a "distinguished" year.

**Sep 15 The Boys at Nick's** Recordings by groups which played at a New York jazz mecca, Nick's, in Greenwich Village.

**Sep 22 The Earl Hines Big Band** Big band recordings by the great pianist, including "Rosetta" and "Jelly, Jelly."

**Sep 29 Parallels** Two recordings of "Harlem Nocturne" and three of "Royal Garden Blues."

**10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

**11:00 Toscanini Conducts Verdi**

This series of historic performances of Verdi operas, conducted by the renowned Arturo Toscanini, were originally produced by the NBC Radio Network in the late 40's and early 50's. The operas are broadcast in monophonic sound. Your host is KSOR's Ronald Kramer.

**Sep 1 Aida**

**Sep 8 Othello**

**Sep 15 Falstaff** One of Verdi's last operas, Falstaff represents his flair for characterization through music.

**Sep 22 Requiem and Il Trovatore** with the Robert Shaw Chorale and soloists Fedora Barbieri, Guisepe de Stefano, Herva Nelli and Cesare Siepi.

**Sep 29 Stiffollo** The only recording of this 1850 opera. Lamberto Gardelli conducts the ORF Symphony Orchestra & Chorus of Vienna.

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the **KSOR Listeners Guild**. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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### **3:00 pm Studs Torkol**

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

### **4:00 pm Siskiyou Music Hall**

**\* Sop 1** PACHELBEL: Canon in D

**\* Sop 8** DVORAK: Symphony No. 9, "New World"

**Sop 15** STEIN: Saxophone Quintet

**Sop 22** BEETHOVEN: Symphony No. 3, "Eroica"

**Sop 29** SCHUMANN: Kinderszenen

### **6:30 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

*Funds for local broadcast provided by Tru-Mix Construction Company, Medford.*

### **7:30 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

### **8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### **10:00 pm The American Jazz Radio Festival**

**Sep 1** Over 15 musicians are featured in performances by violinist John Blake's quintet, drummer Bob Moses' Septet, and flutist James Newton's octet.

**Sep 8** From Long Beach, California, the trio of bassist John Heard, keyboardist Tom Rainier and drummer Sherman Ferguson share the marquee with saxophonist Harold Land's Quintet.

**Sep 15** Two jazz giants are featured in concert: drummer Shelly Manne with his Trio and Bassist Charlie Haden with pianist Milcho Leviev.

**Sep 22** Vocalist Jon Hendricks leads critically-acclaimed ensemble in a wide-ranging musical set in Norfolk, Virginia.

**Sep 29** Two of the world's premier young jazz talents, Harold Mabern with his Trio and Jim Pugh with his Quintet, offer renditions of standard and original compositions.

### **12:00 m Weekend Jazz**

### **2:00 am Sign-Off**

## **SCHOOL OF SOCIAL SCIENCE**



*What is it?  
Where is it?  
Why is it Here?*

Geography merges physical and social science disciplines to describe our earthly environment. Its content can be as varied as global weather, watershed research, mapmaking, or the voting pattern in a local election. Graduates must complete an internship, often with the BLM, a local planning department, or lumber company.

**SOUTHERN OREGON  
STATE COLLEGE**

## Buddy Ebsen (cont'd from page 9)

commission, a booker's commission, and railroad fare from New York to Philadelphia. I met some awfully nice people there.

I also performed in what originally was Texas Guinan's on 54th Street in New York. When I performed there it was the Club Richman, owned by Harry Richman. My sister and I performed there when it was obviously controlled by members of the underworld.

**Rittner:** Your character, the fabulously wealthy Harison Heatherington-Asbury, seems to have an amusing philosophy of the world, somewhat along the lines of "If you can't beat it, buy it." What was it about this refined yet zany character that appealed to the actor in you?

**Ebsen:** Well, it was a different kind of character. I've played rich people before. Jed Clampett was a very rich man. He had that philosophy—"If you can't beat it, buy it"—but in a more humane way. He'd rather give the money away if somebody needed it. But Harrison Heatherington-Asbury was a different type of character. I've always found that you should improve or grow as an actor, and accept challenges if it's possible. And this was one.

**Rittner:** Did you add any of your own improvisations?

**Ebsen:** I tried to stay pretty much to the script. I respect writers. I'm a writer myself. If somebody writes something, I try to do it first their way. Then if it doesn't work for me, I ask to be allowed to change it. But I played this pretty much the way it was written.

**Rittner:** Did acting for radio present any new challenges to a veteran actor such as yourself?

**Ebsen:** No, the same old ones. As I said, I'm visual. I'm not like Mel Blanc, the famous voice of Bugs Bunny, and some of the people who make their living and their careers out of voices. I don't have that facility.

**Rittner:** Looking back, what did you enjoy most about that era, as opposed to today?

**Ebsen:** I think everything was what it seemed to be. There was a truth about it—

an honesty about it. Also a great virility and a great spirit. It was an era of great champions—Babe Ruth, Bill Tilden, Jack Dempsey. Those men would go out and play and work for a pittance compared to what people get today. They did it more for love than for money.

**Rittner:** Did you always want to be an actor, even though you started out dancing?

**Ebsen:** No, I wanted to be a doctor. I studied medicine, pre-med, for two years. I was in Orlando, Florida, at that time, going to the University of Florida. And the Florida land boom collapsed. I knew I wasn't smart enough to work my way through medical school. My father was a dancing teacher, and he had taught us a little bit about dancing. So I went to New York with a small amount of money, and got a job first jerking sodas, and then dancing.

**Rittner:** I understand you've written two plays, *The Champagne General* and *Honest John*. Do you think either of them would translate well to radio?

**Ebsen:** Yes, I think they would. I also co-wrote one called *Cabaret Da Da* with Zeke Manners and Herbie Wiere. It's an anti-war musical which will air on cable TV stations.

**Rittner:** Your long career has included many favorite characters, including the detective Barnaby Jones, Jed Clampett in the *Beverly Hillbillies*, and Davy Crockett's sidekick, Charlie Russell. What role did you enjoy the most?

**Ebsen:** I enjoyed them all at the time I was doing them. Usually, if I didn't enjoy it too much, I didn't do it. Those I enjoyed. And I'm enjoying the part of Roy Houston, Matt Houston's uncle, whom they just wrote in to the *Matt Houston* show.

**Rittner:** What's next for you?

**Ebsen:** Well, I'm a scribbler, as I told you. I have several writing projects I'm involved with. I don't like to talk too much about them, because when you talk too much about them you don't do enough.

**Rittner:** Well, 50 years and over 50 productions certainly is not the mark of a man who doesn't do enough! And you certainly do a lot in *Charlie Sent Me!*



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## PROSE AND POETRY

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**The Oregon Arts Foundation** annually sponsors a writing competition for Oregon high school students. Twelve winners are selected by a jury and awarded five days of study at Lewis and Clark College in June with professional writers. This year poet Kim Stafford and novelist Kate Wilhelm led the workshop. Seven of the twelve winners are from the KSOR listening area. Winning writing by five are

presented in two parts by the *Guide*. Two of the seven winners, Dawn Cartwright and Betsy Brubaker of Ashland High School, have entered their stories in another contest and their writing cannot yet be published.

Part One features prose by Valerie Ing and poetry by Ahren Hampson.

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### Oasis

Dusty roses bend under  
dusty wind, dried petals tear  
Free, blow through your hair,  
light, and soft. Arid heat  
hasn't touched your lips, moist  
and smiling with the blue,  
blue, liquid eyes. Or your laughter as you pluck,  
suddenly,  
the dusty rose, breathe  
into it your laughter, and give  
it to me red, moist.

—Ahren Hampson  
Crater High School  
Central Point

## Bookstore Attraction

I see your flashing  
eyes, sea's blue  
and green  
deep as ocean water,  
yet light  
as the mist frothing  
from the top.

On the sunlit sidewalk  
university bookstore,  
wherever  
I turn and look up,  
your parody of a smile  
and candid glance over  
the shoulder  
of your "English Beat" t-shirt  
catches me. I laugh.

The smile disappears,  
but your eyes  
laugh on.  
Arbitrary contemplations  
of life, and less  
beneath your breezy  
tousled hair  
confuse you for a  
moment, then escape  
and your smile  
returns to question me.

Our fifteen minutes  
slipped away  
out of mutual spontaneity.  
Concrete prospects of  
the future  
would have ruined the  
mood,  
And we were built  
on mood.

—Ahren Hampson  
Crater High School  
Central Point



# Rafferty's Barbershop

by Valerie Ing

Harold had been going much too fast around a corner and couldn't brake before the yellow Oldsmobile had flown right off the cliff. George rounded the same corner a few seconds later and saw the car flipping end over end, finally resting at the creek bed, upside down. He got out of the Vega and slid down the embankment, running for the Oldsmobile. Fortunately, Harold was still alive. He was bloody and unconscious, but he was breathing.

It would be six long years to the day, come Friday, since George had slowly pulled Harold Rafferty out of his wrecked Oldsmobile, Harold's left leg hanging limply, wrenched out of its socket. The stench of gasoline was heavy, and if George hadn't come along to pull him out, Harold would have been blown in fifty different directions along with the rest of the car when it blew up.

At the age of 53 George wasn't in shape to pull 180 limp pounds out of a car, but his nostrils burned with the fumes of leaking gasoline, and within a matter of seconds George had pulled Harold behind a large rock, and ducked down as the car exploded into a tremendous black ball of smoke and fire.

Harold never could remember exactly what had happened, and took most of his story from George's rendition. Still, some nights he awoke from terrible nightmares where he lay screaming, engulfed in the burning car, reaching for George, who would be standing to one side, smiling with gruesome yellow teeth. The only thing he could really remember while the car burned and exploded time after time was promising his life to

George as they hunched behind the rock, smoking fragments of his car falling around them.

Harold deeply regretted his promise. He hoped that someday George would forget, but over the past five years. George had shown up every single day at Rafferty's Barbershop for his daily shave, sometimes hanging around long enough for a haircut.

"Salutations, Rafferty. Weather's just fine for February, ain't it?" The old, rumpled, staggering drunken bum tried to walk unsuccessfully and stumbled into Rafferty's vinyl barber chair.

"Hello, George," Harold said, in a droll, bored voice which had become typical of Harold lately. He washed his smooth hands before taking his razor off the counter to begin shaving George, grimacing from the foul breath and the fragrance of urine on the ragged clothing. He was more happy than he let on that the weather was unusually warm for this time of year, for George's friends were not relying on his barbershop for warmth.

Harold looked down at George and thought to himself, He's just a bum now. A lousy stinking, always drunk bum. Who would have thought that George used to have a good job and a family only a few years ago? He doesn't deserve all I've given him.

As if reading his mind, George spoke out from underneath the shaving cream, "You know, Rafferty, sometimes I wonder if I need all this. All I did was pull you out of that old clunker you used to have. At first I didn't want nothing from you. But you kept going

on about how you owed me your life and all. And then I lost my car lot after Irene ran away with that jerk lawyer. I don't think I would have lived through that if you hadn't been standing there by me, when you loaned me that money to buy back my lot, and rented an apartment for me when the bank repossessed my house." He sat back for a minute, while Harold drew his razor along George's chin, collecting the little black stubble and the shaving cream into one large pile.

George started up again. "I wish I had done what I told you I was gonna do with that money instead of going to Vegas and blowing it all away on the blackjack tables. I really felt stupid coming back with no money at all." He stopped to wipe away the small bits of white cream which had run inside his mouth at the edges while he was talking of things Harold didn't want to hear.

Harold mumbled, "I wish you had too."

"Did you know," George said, a gleam of wild pleasure in his eyes, "that tomorrow will be exactly six years since I pulled you out of that car?" George grinned at Harold through the remains of the shaving cream, which he now wiped off his face with the warm towel that had been wrapped around his neck.

"Yes, I remember," came the droll voice. Harold hated that grin, full of stained yellow teeth from years of drinking and lack of personal hygiene. George had always been a little ragworn and dirty, even when he owned Value Used Cars, but now he played the role of a transient perfectly.

"I think we oughta celebrate," George said, standing, as Harold politely began to escort the drunk out of his barber shop. "Maybe I should bring you a cake!"

"I don't think that's necessary, really. Why don't you just keep the cake

all for yourself? I really don't want any," Harold pleaded and shut the front door softly, the color coming back into his thin face.

Harold washed his hands again, and routinely sprayed the shop with Lysol to rid the place of the terrible fumes George had left behind. When George had lost everything in his life and had begun sleeping on the street corners three years ago, he had made some new friends which he began to bring into the shop during the winter months when he would get his shaves, telling Harold they wouldn't make a peep if they could just stand against the walls of the shop, which had soon become gray and dirty, with handprints standing out among the smudges. They smelled worse than George, and soon Harold's business began to fall off. The past year Harold had noticed a definite drop in profits. It was getting so rough that he had cancelled many of his magazine subscriptions and he wasn't going to be able to buy that new barber chair he had wanted. The way he was going, he would end up like George had.

He sat in the chair and rubbed his eyes with both hands. George was really getting to him. The man had taken his money and gambled it away instead of starting a new life. Harold had given him free shaves and haircuts to keep him from looking so loathsome for six years, and now George was driving all of his business away. The drunk had wrung him dry. Still, he felt compelled to keep his promise. "As long as you live, George, I swear I'll help you out. Whatever you want, you name it. I owe you my life," Harold had said, grimacing from the pain as he lay behind the rock, not realizing the hate he would come to feel so intensely for the leech.

Friday was gray and rainy outside. Harold had to drag himself to the barbershop to open up. George's



obsession over their anniversary hung like a ten pound weight on Harold's shoulders, and he hoped that George would wake up too drunk to remember what day it was. The day passed with only a few customers, who had all discreetly peeked in the window to make sure that George wasn't already in the shop before coming in. Just as Harold was pulling the shades down in the front windows to close up, George appeared at the door, whistling. He had an Albertson's cake box in his shaking hands and a half-empty bottle of Night Train was sticking out of his coat pocket.

"Happy Anniversary!" George sang, opening the box to present an angel food cake with "Happy Birthday Judy" across the top. "I got this from the bin behind Albertson's," he confessed. "It's still good, though."

George took off his wet coat and dropped it on the floor near the front door, pulling out the bottle of wine and sitting in the barber chair with it. "How about a shave?" said George, in between singing and drinking from the bottle.

Harold began to wash his hands, mentally selecting which razor to shave George with. He was gritting his teeth, a low sharp whistle emitting when he drew in a breath of air. It was difficult to

keep a pleasant tone with George. He loathed the filthy vagrant, but was committed to him.

"Oh, I almost forgot," George said merrily. "I was wondering if you could dab on a little of that French aftershave you used to use on all your customers. Today is a special day, you know. I want to spend this night in style."

"I can't afford to order it anymore," said Harold through his teeth, "since my business dropped off." He reached for a towel and ripped it off the counter, drying his hands. He turned to George and stared at the man who had just about succeeded in ruining Harold's life.

"Sorry to hear that," said George, as Harold took the warm, white towel and put it around the base of George's neck and then spread the warm shaving cream over the bristles on his face and throat. Harold selected his finest, sharpest straight razor from his collection and turned back to George, who was chuckling to himself, eyes closed in pleasure. The straight razor found the jugular vein in George's throat, Harold's fingers pressing hard against the metal of the long blade. Harold smiled and turned away as the towel turned crimson, removing the wine from George's hands before it could drop to the floor.

—Valerie Ing  
Ashland High School  
Ashland

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

## ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 **Noon Concert: Early Music for Wind Instruments** composed for and played on shawms, a sackbut, krumphorns and recorders. Noon at Carpenter Hall, Oregon Shakespearean Festival (503) 482-4331 **Ashland**

**thru 8 Exhibit, Avant Garde Works by members** plus watercolors by Elaine Whitteven and sculpture by Kenneth Fisher. Grants Pass Museum of Art, Riverside Park, (503) 479-3290 **Grants Pass**

**thru 9 Exhibit, J.P. Morgan** of Seattle. Serigraphs with ornithological theme. 230 Second Street Gallery. Old Town Hours: Sun-Thur 10 am-5:30 pm; Fri & Sat 10 am-7:30 pm. (503) 347-4133 **Bandon**

**thru 16 Paintings by Robert DeVoe.** Hanson Howard Galleries, 505 Siskiyou Blvd. (503) 488-2562 **Ashland**

**thru 28 Oils & Drawings by Douglas Campbell Smith.** Developed during sabbatical from Central Oregon Community College. Reception: Thur. Aug 30, 5-7 pm. Rogue Gallery, 8th & Bartlett Hours: 10-5 Mon-Fri; 10-4 Sat. (503) 772-8118 **Medford**

- 1 **thru 31 Exhibit, New Works by Douglas Franklin.** On the Wall Gallery, 217 E. Main, Tues-Fri 9 am-6 pm; Sat 10 am-4 pm (503) 773-1012 **Medford**

**thru October Dance Instruction,** Ballet, children's tap, & flashdancing, State Ballet of Oregon Ballet Academy, 51 North Main, (503) 482-4789 **Ashland**

**thru October Plays:** *The Taming of the Shrew, Henry VIII, Winter's Tale, Troilus and Cressida, Seascapes With Sharks and Dancer, The Revenger's Tragedy, Hay Fever, London Assurance, Translations* and *Cat on a Hot Tin Roof*, presented by the Oregon Shakespearean Festival. For schedules & ticket information contact the Festival Box Office. (503) 482-4331 **Ashland**

- 2 **thru 16 Jewelry Show by Doug Downer.** Lithia Creek Arts, 49 N. Main on the Plaza, (503) 488-1028 **Ashland**

**Southern Oregon Photographic Association Meeting.** Photo program. 7:30 pm. BLM Bldg, 3040 Biddle Rd. (503) 779-8421 **Medford**

- 3 **10, 17, and 24 Jefferson Acoustic Music Makers (JAMM)** JAMM promotes a broad spectrum of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls, OR 97601



**7 and 8 Hand Painted China Show.** Open competition to all students of China Painting. Competitive Registration: Thur. Sep 6, 10-2:30; Judging at 3 pm. Exhibit hours 10 am-5 pm Southern Oregon Society of Porcelain Artists. Josephine County Fairgrounds Pavilion. **Grants Pass**

**thru 27 Exhibit, Paintings by Susan Comerford**

Umpqua Valley Arts Center, 1624 W. Harvard Blvd.

(503) 672-2532 **Roseburg**

**8 Concert: Air Force Band of the Golden Gate.** 7:30 pm. Jacoby Auditorium, Umpqua Community College, (503) 440-4600 **Roseburg**

**Annual Auction.**

4 pm, Cocktails and silent auction; 5:30 pm Verbal auction.

Rogue Gallery. Call for info (503) 772-8118 **Medford**

**Video Performance by**

**Robert Truscott.** Two showings: 7:30 pm and 8:00 pm.

On The Wall Gallery, 217 E. Main St. (503) 773-1012 **Medford**

**thru 30 Quilt Show**

"Quiltmakers of Nova Scotia" featuring 14 quilts by women of Lunenburg area. Tue-Sun 1-4 pm. Coos Art Museum, 515 Market St. (503) 267-3901 **Coos Bay**

**9 Meeting: Watercolor Society.** 2:00 pm. Umpqua Valley Arts Center, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**

**10 and 11 Meeting: Umpqua Valley Quilter's Guild.**

7:00 p.m. Mon; 10 am Tue. Umpqua Valley Arts Center, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**

**11 Storyteller Thomas Doty** performing Northwest Indian Stories & Songs. 7 pm. Varsity Backstage IV. (503) 482-3447 **Ashland**

**11 thru 29 Exhibit, Oils by Janet McLaughlin; Drawings by Honey Stephens Auten.** Grants Pass Museum of Art; Hours: Tue-Sat 12-4 pm, Riverside Park (503) 479-3290 **Grants Pass**

**thru 29 Raku by Chris Colver; Calligraphy by Candy Wooding.**

*Reception:* Thur, Sep 13, 5-7 pm On The Wall Gallery, 217 E. Main, Tue-Fri 9am-6 pm; Sat 10am-4 pm (503) 773-1012 **Medford**

**12 thru 16, and 19-23 Play** *Look Homeward Angel.* 8:15 pm; Sun matinees at 2:30 pm. Barnstormers Theater. Tickets at (503) 479-3557 **Grants Pass**

**13 Umpqua Spinners Guild.** 10 am; Umpqua Valley Arts Center, 1624 West Harvard Blvd. (503) 672-2532 **Roseburg**

**Country-Western Program.**

8 pm, Jacoby Auditorium, Umpqua Community College. (503) 440-4600 **Roseburg**

**Talent Show and Queen's Coronation.** Variety program by amateurs of all ages. 8 p.m. Marshfield High School Auditorium (503) 267-6998 **Coos Bay**

**15 and 16 Entertainment & parade.** Bay Area Fun Festival. (503) 267-6998 **Coos Bay**

**16 Senior Follies.** 2 pm, Jacoby Auditorium, Umpqua Community College, (503) 440-4600 **Roseburg**

**20 Lion's Travelog:** *Tonga, A Polynesian Kingdom.* 7:30 p.m., Jacoby Auditorium, Umpqua Community College. (503) 440-4600 **Roseburg**

**22 Handspinners Workday,** 10-4, Umpqua Valley Arts Center. (503) 672-2532 **Roseburg**

**20 Western Opera Theater:**

*La Cerentola* by Rossini. 8 p.m.,  
Yreka Community Theater,  
810 North Oregon Street. Tickets:  
(503) 842-2355 **Yreka**

**22 Storyteller Thomas Doty**

performs Northwest Indian stories  
and songs. Fourth in series.  
7:30 pm, Umpqua Valley Arts Center,  
1624 West Harvard Blvd.  
(503) 672-2532 **Roseburg**

**25 thru 27 Watercolor Workshop**

by **Kathy Wengi O'Conner**,  
member American Watercolor Society  
& one of five American members  
Canadian Watercolor Society.  
Preregistration; classes limited.  
Grants Pass Museum of Art,  
Riverside Park, (503) 479-3290  
**Grants Pass**

**27 Umpqua Weaver's Guild**

10 am, Umpqua Valley Arts Center,  
1624 West Harvard Blvd.  
(503) 672-2532 **Roseburg**

**thru 30 Oregon Watercolor  
Society Juried Competition  
and Meeting**, Umpqua Valley  
Arts Center, 1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**

**30 Faculty Organ Recital by**

**Margaret R. Evans**. Organ fund  
benefit. 8 pm, Music Recital Hall,  
Southern Oregon State College  
(503) 482-6101 **Ashland**

**Fall**

**Concert Preparation Planning**  
for Siskiyou County-wide per-  
formance of Handel's *Messiah*,  
directed by Jan Stansaa and  
Kathie Yenter with guest conductors  
Ron Hoopes, Steve Saeger,  
Roger Emerson and George Mattos.  
Rehearsals: one evening a week.  
Inquiries: Student Services,  
College of the Siskiyous.  
(916) 938-4462, ext. 215. **Weed**

**Oct 4, 5, 6**

**Concerts by Rogue Valley  
Symphony** performs Beethoven,  
Copland and Sibelius. 8 pm. Oct 4 in  
Grants Pass; Oct 5 in Ashland, Oct 6  
in Medford. Ticket information &  
reservations (503) 482-6353 **Ashland**

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If you would like a notice placed in  
Arts Events or aired on KSOR's  
Calendar of the Arts, let us know.  
Deadline is first of the month for  
following month's events. Items for  
on-air use need to arrive at least three  
days before the event. Address all  
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## KSOR Programming



900 Seconds



Lyric Opera of Chicago



New Dimensions



Wed. Morning Edition



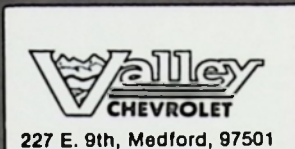
Veneration Gap



Noon News



## About Women



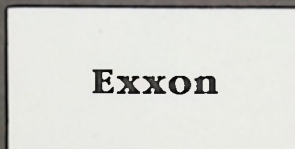
The Chicago Symphony



Satellite recordings



New York Philharmonic



Faces, Mirrors, Masks



ATC, Saturday



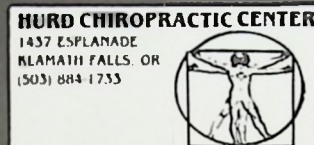
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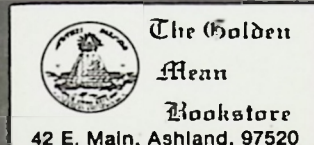
## Music from Europe



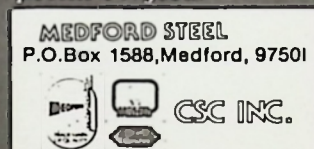
New Dimensions



New Dimensions



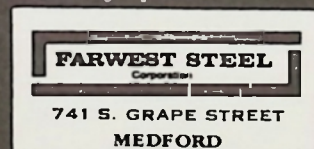
Special Projects

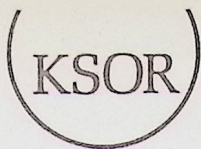


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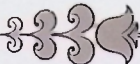



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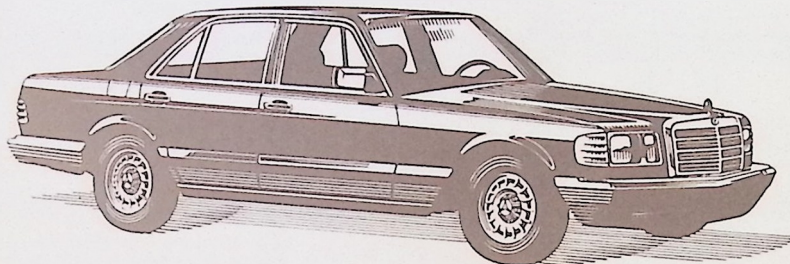
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